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THE NEW YORK



DRAMATIC MIRROR

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MARY MANNERING.

THE MATINEE GIRL.



WE have been made acquainted recently with the ill fortunes, ending in the disappearance of several theatrical managers. Fears of suicide have been expressed on one hand, while the prediction that the vanished ones will return when times are brighter and debts forgotten has been confidently made on the other.

Whatever the results of the tragedies or semi-tragedies, there is no doubt as to the unhappy state of mind that preceded them. The struggle against hopeless odds is always appalling, and the tragedy of failure is mental crucifixion. The murky days and starless nights that go before a final effacement of this kind are the setting of a new and individual Gethsemane.

But what of the women? In all these instances a wife has been left to do battle against the awful odds alone. Alone and weighted by the grief and uncertainty as to the fate of the vanished—alone, and, in some degree, at least, ashamed. For every woman is ashamed when her man of oak goes down before the wind of adversity, leaving the ivy to cling where it can.

One of these women is a player, who as the star of an ill-fortuned venture, bore a large share of the burden of anxiety and disappointment attending its dissolution. While her lord lay awake of nights staring into the eyes of a menacing future, she was not attending early morning suppers nor taking her beauty sleep. Here, too, the haggard face and was eyes that bespeak a trust with pain. But here we meet and him we do not. She walks Broadway every day, her face drawn, her eyes brave, seeking in the agencies the chance to support herself and their child, treading still the path that was too hard for him. The delicate woman organization braves the fire too fierce for the sturdier male.

When men propose to us, they say: "We love you for your gentleness, your sweetness." But why recite the long category that is yet faulty, for no lover ever says to his maiden: "I love you, dear, for your bravery. I adore you for your courage."

Women have usurped his professions, yea, and his garments. Now she is, albeit, mightily against her will, and she, removing from his crest and transferring to her own pain crowned head, the dyed, false plume of man's courage.

The Matinee Girl has often said she pined her admiration of the elder as opposed to the younger actor. Temperament and intelligence, driven by experience, are safer and more attractive than when prancing in their crude, young, unharmed state. To prove the proposition, I point to Reuben Fox's Colonel Starbottle, the most delicious bit in that banquet of dramatic good things, Salome Jane. The portraiture has no line awry, no tint over or under colored. He is the swaggering, punctilious, half coward, who quotes the "code of a Kentucky gentleman" often than he practices it. His walk, the amiable amble of a dandy, crossed with the tiptoed gait of the cautious coward, tells the story. His manner of rolling and widening his eyes as he listens to unwelcome comments upon his character and appearance, is in itself a revelation of what those best of all facial actors can do when called upon. His spasmodic clutch of a pointed and straggling beard to express agitation is a lesson in the value of limited but characteristic gesture. Many of the players forget their Southern accent in their intense moments. Not so Reuben Fox, who practiced elision and tobacco chewing incessantly.

When Miss Crossman comes to town in All-of-a-Sudden Peggy she will be much too busy to think of that remote time—seven years ago. I am informed—when she was a member of the smallest stock company in the world. Beside Miss Crossman, William Ingersoll, Annie and Katie Blanke, James Neil, and Harry Corson Clarke were among the members of what was originally a large Summer stock company at Manhattan Beach of Denver.

As the season neared its end there began a dispersion of the players to their next season's rehearsals. East and West and North and South they scattered, and Captain Seethal, the manager of Manhattan Beach, called the remaining three together, and asked them, man to man, if it was not possible to hold themselves together as an integral body until Labor Day, in order to capture more money for themselves and the esteemed manager himself. Miss Crossman looked at her two sole surviving companions, and laughed one of those merry laughs that was so effective in Mistress Nell and Sweet Kitty Bellaire. When the woman had consented the men had not the courage to prate of difficulties.

The unique organization lived for three eventful and successful weeks, riding triumphantly at high tide over Labor Day. Miss Crossman came early, and called "half hour,"

Billy Ingersoll intoned "fifteen minutes," and Harry Corson Clarke "rang up." The company first put on A Happy Pair, with Henrietta Crossman and William Ingersoll. This was followed by Uncle's Will, with William Ingersoll, Henrietta Crossman, and Harry Corson Clarke in the cast. The third piece was Rix and Cox, played by Harry Corson Clarke, William Ingersoll, and Henrietta Crossman.

The smiling manager came back every night and called the trinity to look through the curtain peepholes at the assembled multitude. The pavilion's seating capacity was three thousand, and the S. R. O. sign was out. Thus encouraged the company loosened its belt and played as it never played before or since. The members doubled and tripled and quadrupled in a way that would have made Henri De Vries turn a cucumber shade.

The last night of the engagement the hard working three were called upon the stage and met by the Mayor of Denver. Harry Corson Clarke assured His Excellency that they were all there. The Mayor presented, "on behalf of a grateful city," a silver heart-shaped jewel case. Mr. Ingersoll and Mr. Clarke received gold headed canes. The Mayor said things for the city, and Miss Crossman said things for the three of them, and everybody was said when the three broke company and pointed toward the East.

Nanette Comstock's voice, than which I know of none sweeter on the stage, was never more pleasing than when she argues with Richard Crawford (William Collier) in Caught in the Rain, for the marriage for love only. It is a long speech, and not an especially original nor brilliant one, but after the second sentence the intention to yawn over a platitude is forgotten for the tender, womanly voice with the heart notes in it possesses you, and you listen delightedly to the end of a speech that on a harsher tongue would be an harangue.

Not so wholly commendable is her walk. In her entrance there is a marked resemblance to the rolling sailor gait. As she walked across the stage, her profile hidden by a veil, those who had arrived too late to confer with the programme believed that they were looking upon an extra lady in mauve. When she turned the always refined and soothing Comstock features upon the audience it recovered itself and looked abashed. For Nanette Comstock is popular. Her voice has helped to make her so. Her walk has not. She should thank high heaven for one and mend the other.

Madame Shaw, who accompanied Madame Bernhardt on her private car on her American tour, says in her book, "Illustrations of the Unknown":

"Although it was very late, or rather very early in the morning, still Sarah did not appear sleepy and I questioned her further. Among other actresses she spoke to me of Julia Marlowe's rendering of the role of Juliet, and remarked that she was much impressed; that Miss Marlowe was warm and sympathetic. She said: 'I cannot tell you how greatly I have admired Henry Irving and Clara Morris. As artists their merit is beyond all discussion.' We talked of books and she mused: 'I prefer Victor Hugo; he above all, then Dumas, pere et fils, Sardou, Octave Feuillet, Daudet, George Sand, and Henry Greville. Above all things, she said with instant and complete animation, 'I love my freedom and I wish that all people, animals, birds, could have it—freedom.'"

Clyde Fitch vibrates pendulumlike between his beloved "Quiet Corners," at Greenwich, Conn., and his bachelor home, No. 113 East Fortieth street, in New York, and Mr. Fitch grows fat and rosy, quite unlike the pale young author who bowed his timid thanks to us before the curtain at The Climbers a few years ago, and all goes well, except when midway between Quiet Corners and the home with the marble fountain in the hall in New York a tire clefts to be punctured, as when Mr. Fitch kept a lawyer waiting for four hours while he ran in from the country.

A luncheon guest at Quiet Corners asked the playwright how he studied character. "I don't think I study it," he replied. "I think it just comes to me. When I get off a street car I feel that I am acquainted with every one on it."

Ellen Terry was asked, "What is the secret of success?" She replied with one word, "Work;" and she added, intoning after the manner of the litany, "Work always has been the secret of success, is now and ever will be, stage without end."

That stepladder Adonis, William J. Carleton, Jr., seems to have been engaged by the management of Mamelle Sallie to make those wee walking laughs, Katie Barry and John Slavin, look yet smaller than Nature planned them. Yet he dwarfs also Florence Quin, whose voice is much bigger than her body, and to whom the playwright fates decreed that he should always be making love. However, Carleton is like Truly Shattuck in that there's a great deal of each of them and all of it is nice.

Robert Smith and Raymond Hubbell have written two pleasing numbers, "Life is a See Saw" and "Whistle While You Walk Out," which latter advice the audience adopts. In "Whistle While You Walk Out" Mr. Smith has expressed this opinion of popular taste:

You can try to be a Mozart, you can please the classic few;
You can write like Mr. Wagner, and starve like Verdi, too;
But the people like to whistle, and they know what they're about.
Now, the critics may roast,
But what you like most
Is to whistle as you walk out.

A basso in one of the musical comedies playing on Broadway strolled down the Rialto, his chest and cranial expansion more than ever evident.

"There goes the greatest singing actor in the world," said a man, who knows his Rialto. "Indeed," replied the woman who doesn't. "Wouldn't that be hard to prove?" "I don't have to prove it. He'll admit it."

THE MATINEE GIRL.

McCALL'S TICKET SPECULATING BILL. State Senator McCall, of New York, has introduced a bill into the Legislature at Albany which provides that the Mayor of a city may license for a year any theatre ticket speculator who will pay a fee of \$500. This bill differs from that introduced a few days ago by Assemblyman Wagner, in that while Mr. Wagner's bill makes all speculating illegal, Mr. McCall's bill puts the speculating into the hands of the large hotel agencies, which can afford to pay the fee demanded.

GORDON CRAIG'S MISSION.

A Reunion of the Fine Arts that Relate to the Theatre—Book Notes.

THE ART OF THE THEATRE. By E. Gordon Craig. T. N. Foulis, Edinburgh and London.

E. Gordon Craig has a mission. He purposes making a union of the arts of music, painting and pantomime, and thereby restoring the real Art of the Theatre, a harmony of all arts, in which none will be jealous of the others and all will be equally important. His book was published in 1905, and has been translated into several languages. In Germany the book—but more especially Mr. Craig—has been hailed as a forerunner of a new theatre where poetry and nature may meet on a common plane and strive together. At the end of last year Mr. Craig put his mission into practical use by staging Ibsen's Rosmersholm for Eleonore Duse, and so converted completely the great Italian actress. He is now engaged in preparing for her, in his way, other plays of Ibsen and of the modern dramatists.

Save for a preface by R. Graham Robertson and a short introduction on the past, present and future of the theatre, Mr. Craig's book is in the form of a dialogue between a playgoer and a stage director—the latter being Mr. Craig himself. To all those who wish for more art in the theatre, and also to those who do not see a distinction between theatricalism and art, this dialogue should prove illuminating. The stage director points out clearly the necessity of eliminating many of the traditional conventions of the stage, in spite of the many that have been eliminated in the last few years, and the advantages to be had from a more perfect harmonizing of all the arts that go to make up stage presentation. He would no photograph living beings in their surroundings, but would suggest life in its broadest sense by making every feature of the play—words, acting, lights, scenery, costumes, music—strive together with a single purpose. His stage director must know all of the arts of the stage, not to practice them, but to see that they are practiced properly. His aim is unity.

Some idea of Mr. Craig's idea may be gained from the following, which was printed on the programme of Duse's production of Rosmersholm:

Ibsen's marked detestation for Realism is nowhere more apparent than in the two plays Rosmersholm and Ghosts.

The words are the words of actuality, but the drift of the words, a nothing beyond this. There is the powerful impression of unseen forces closing in upon the place: we hear continually the long drawn out note of the horn of death.

It is here at the commencement, it mingles with the cries toward the end.

Here and there huddles the figure of Life, not merely a little photographic figure of Rebecca West—not even a woman—but the very figure of Life itself, and all the while we hear the cry of the Death Horn as its player approaches. Therefore those who prepare to serve Ibsen, to help in the setting forth of his play, must come to the work in no photographic mood; all must approach as artists. Ibsen has long ago proclaimed himself as a contemptible means of hinting at things of life and death, the two subjects of the masters. Realism is only Exposure, whereas art is Revelation; and therefore the meaning of this play I have tried to avoid all Realism.

We are not in a house of the nineteenth or twentieth century, built by Architect this or Master Builder that, and filled with furniture of Scandinavian design. That is not the state of mind Ibsen demands we shall be. Let us have period and accuracy of detail to the museums and to curio shops.

Let our common sense be left in the cloak room with our umbrellas and hats. We need here our finer senses only, the living part of us. We are in Rosmersholm, a house of shadows.

Then consider the unimportance of custom and clothes—remember only the color which flows through the veins of life, red or gray as the sun or the moon will it, dark or fair as we will.

So look upon what is before you with your eyes, not through pin holes nor opera glasses, for then you will see nothing.

Then you will see the stately and inspiring figure which passes before you; you will not feel the fire of the life giving strength which stands in front of you; you will not be in the least aware of what the whole thing exists for. But cease to be curious, throw away all concepts, enter into the observance of this as though you were at some ancient religious ceremony, and then perhaps you will be aware of the value of the spirit which moves before you as Rebecca West.

Do you think you see a sad and gloomy picture before you. Look again. You will find an amazingly joyous vision.

You will see Life as represented by Rebecca West. The will to do, free until the end.

That in itself is inspiration without limit.

You will see fools surrounding this figure of Life, fools who are either cowards or knaves—that is to say, maimed examples of live beings, but not alive creatures. You will hear these fools, knaves and cowards talking, hoping to enter Life, to bind it, to control it—and you will see Life triumphant and folly destroyed.

I do not know where except in Ibsen we can to-day find such faithfulness to the old creed or such an advocate for the individuality of Flame.

Then can be so acted and so staged as to be meaningless and mean.

Therefore we must ever remember our artistry and forget our prosperity toward photography; we must for this new post-reform a new Theatre.

And this is the easiest thing in the world—for the reasons are manifold and the will to remould is indestructible.

It is therefore possible now to announce that the birth of the new Theatre, and its new Art, has begun.

Mr. Craig is the embodiment of his ideal stage director, for he understands the arts that go to make his new Art of the Theatre. He has been an actor, is a painter and musician, and it would appear, has the correlating faculty that makes him able to harmonize these arts.

SCENES OF WOMEN. A play in three acts, by Jack London: New York, The Macmillan Company.

Mr. London's acquaintance with human nature is greater than his ability as a playwright. The scenes of this drama are laid in Dawson, Alaska, and the characters are people of various classes drawn together by a common thirst for money. One is convinced that the author is familiar with the country and conditions, and that he has a knowledge of the character he draws, but one discovers very little that is novel in his play-building and much that is crude. The story is strong, but the dramatic values are uncertain and ill placed. The same story told in narrative form would probably be more effective.

The plot deals with the efforts of two women to save a tender English girl from disappointment. Floyd Vanderlip, an Eldorado King, is engaged to marry a girl he left behind in the States. He becomes infatuated with an adventuress, who persuades him to go away with her on the eve of his fiancée's arrival. To prevent him Freda Molof, a dancer of countless bad reputes, and Mrs. Eppingswell, a woman of high moral rank, each try to keep him in Dawson until the arrival of the girl. Neither woman understands the other, and they work at cross purposes until Freda succeeds in luring Vanderlip to her cabin. She keeps him there by pretending to love him until the Indians sent after the girl bring her into the city.

Many of the scenes would probably "act" well, but the play as a whole, if presented on the stage, would scarcely prove convincing. The settings of the first and third acts would demand a great deal of care in details. The second act would offer no difficulties.

STAGE AFFAIRS IN AMERICA TO-DAY, by Allen Davenport, Boston, 1907. Single numbers, 10 cents.

This pamphlet is a plea for better diction in the writing of plays. Necessary as this is, too little stress is laid upon the other requisites of a play—thought, motive, construction and action. The writer, moreover, has an unfortunate fondness for long words and involved sentences, and the effectiveness of his style would be greatly improved if he would read more of Addison and less of Henry James.

A WOMAN OF WIT AND WISDOM. A Memoir of Elizabeth Carter (1717-1806). By Alice C. C. Gausson. E. P. Dutton and Company, New York, 1906. \$3 net.

This life of the translator of Epictetus and the friend of Dr. Johnson is most interestingly written, and gives an excellent picture of the life of the times.

DUDLEY CLINTON'S ACTIVE CAREER.



Photo Otto Sarony Co., N. Y.

Dudley Clinton, who is playing the Rev. Matthew Phillimore in Langdon Mitchell's The New York Idea with Mrs. Fiske at the Lyric Theatre, is fulfilling his first engagement under American management. Mr. Clinton is an English actor of repute, not only in his own country but throughout Australasia. His associations have been with some of the leading London managements, and he was for some time with Messrs. Gatti, W. S. Penley and Frank Curzon, and George Musgrove.

Prior to his visiting Australia in 1904 Mr. Clinton was playing in England Dr. Jüttner in old Heidelberg, and it was during this tour that George Musgrove specially engaged him to play the Doctor in Australia and New Zealand.

For upward of 800 times he played the Tramp in A Message from Mars, visiting most of the chief cities of Great Britain five and six times. Other successes have been Brabazon Tudway in Lord and Lady Algy, and Leopold Kolditz in Hearts Are Trumps, both plays being popular in this country.

Mr. Clinton relates a unique experience he had in the Fall of 1899. He was engaged by the Messrs. Gatti to play the part of Hyams in The Elxir of Youth at the Vaudeville Theatre, in which cast were George Giddens, George Arliss, Oswald Yorke, and Ellis Jeffreys (all now in America). During the first week's rehearsals Mr. Clinton was offered by Herbert Sleath (who then had the lease of the Adelphi Theatre) a Jew part, certainly a small part, in the last act of With Flying Colors. Mr. Sleath himself playing lead and the old Adelphi favorite, W. L. Abington, appearing as the villain (all in America), and by permission of the Messrs. Gatti Mr. Clinton was able, with a rapidity of quick changing, to play at two West End theatres for over five months, the "terms running concurrently."

A peculiar coincidence connected with The Elxir of Youth, Mr. Clinton states, was that it was produced at nine o'clock on the sixth day of the ninth month of 1899, and the only unfortunate part of it was that it did not run nine months.

Mr. Clinton's first visit to the United States was in January of last year, with Mr. Musgrove, supporting the Australian star, Nellie Stewart, during her American tour of Sweet Nell of Old Drury, playing all the chief cities of the West and the Pacific Slope. He left San Francisco on April 14, four days before the terrible calamity—certainly a narrow escape.

Mr. Clinton has played in every theatrical town in Australasia, and many wonderful experiences he could relate if space would permit. He was present at the tangi (mourning) of the great Maori fighting chief, Pepl. He has visited Whakarewarewa, the thermal region near Rotorua, and he describes it as weird a place as its name. Aside from a little mountaineering on Mount Cook in South Island, New Zealand, he has been down coal mines and gold mines, returning each time, he sadly mentions, with more comfort than gold. He knows exactly what a monsoon is like in mid-Indian Ocean, and he thoroughly appreciates the goodness of heart of a certain New Zealand pilot, when he calmly informed the passengers that "he did not like the look of things," and that the voyage would be postponed until the morrow. The New Zealand coast is considered the most treacherous in the world, let it be said. In passing Mr. Clinton begs to state that he has visited Niagara and can only say, to use an Americanism, "Gee!"

It may be of interest to musical readers to learn that Mr. Clinton was originally intended for a musical career and studied under the late C. T. West and Signor de Nigra, of Milan. He holds certificates of high merit from the Royal Academy of Music, London, and although professionally, he now follows the "noble art," he has in no way abandoned his early training, for he has compositions, with a light nature, published by no less than eight London houses and two Australian firms.

Mr. Clinton has also the happiness of knowing that he was the last English composer to receive a letter from her late Britannic Majesty, Queen Victoria, in October, 1902, graciously accepting the first copy of his march, entitled "In Victoria's Name." This, he says, he treasures above all else.

TO REVIVE LADY WINDERMERE'S FAN.

The Shuberts have decided to present Lady Windermere's Fan with an all-star company. The principal members of the organization will comprise Virginia Harned, Lena Ashwell, Guy Standing, William Courtenay and W. J. Ferguson. In order to carry out this enterprise Miss Harned's tour in The Love Letter and Miss Ashwell's in Mrs. Dane's Defense will be abandoned for the present. Miss Harned will be abandoned for the well in England appeared in Lady Windermere's Fan with marked success. Miss Harned was a member of A. M. Palmer's company when the play was presented at Wallack's Theatre, and was subsequently starred for two seasons over the country. When the drama is presented at the Garrick Theatre, Chicago, on Feb. 4, Miss Harned will be seen as Lady Windermere, Miss Ashwell as Mrs. Eryne, Guy Standing as Lord Darlington, William Courtenay as Lord Windermere and W. J. Ferguson as Lord Augustus Norton.

WASHINGTON THEATRE BURNED.

The Academy of Music in Washington on Jan. 24 was completely destroyed by fire. The house, it is understood, is fully insured. A. H. Woods's Secrets of the Police company, which was playing at the house, lost the greater portion of its belongings. The members of the cast are: W. H. Dehman, J. McGowan, Henry Frey, Lucille Gordon, Grace Elder, May Windom, Martin Somers, John Trevor, Harry Davis, D. Borson, J. Dillon, John Camp, J. G. Lawrence and Harry White.

DANISH ACTRESS IN NEW YORK.

Ada Nielsen, the star of the Royal Court Theatre in Copenhagen, arrived in New York on Jan. 24. Her tour will extend to the Pacific. She will appear both in legitimate drama and musical sketches.

AT THE THEATRES

To be reviewed next week:

JOHN THE BAPTIST. Lyric
CAPTAIN BRASSBOND'S CONVERSION. Empire
THE AERO CLUB. Criterion
THE BELLS OF LONDON TOWN. Lincoln Square
THE LITTLE MICHAEL. Gardea

Lyric John the Baptist.

Tragedy, in prelude and five acts, by Herman Sudermann; translated by Mary Harned. Produced Jan. 21. (Sam A. and Lee Shubert, Inc., directors.)

Herod Antipas Frank Reicher
Vittellius Rowland Buckstone
Marcellus Mr. Spiers
Gabrius Mr. Aspland
Mercha Mr. Tower
Jehad Mr. Wells
John E. H. Sothern
Jehoshaphat W. H. Crompton
Matthew Mr. Kelly
Ananias Mr. Eric
Manasse Frederick Lewis
Ananias Mr. Howson
Joram Frederick Kaufman
Elisab Mr. Tunkley
Festus Mr. Anderson
Hachmud Edson B. Miles
Simon Mr. Crawley
First Galilean Mr. Wheelock
Second Galilean Mr. Sorrell
A Pilgrim Mr. Wheelock
A Citizen of Jerusalem Mr. Cawdon
Captain of the Roman Soldiers John Taylor
First Roman Soldier Mr. Keene
Second Roman Soldier Mr. Dabney
David the Zealot Mr. Babson
Jailer Mr. Howson
Keeper of the Palace Mr. Steel
Herodias Alma Kruger
Salome Julia Marlowe
Jael Miss Wilson
Two Children of Jael Gladys Wilkins
Haddis Paul Egan
Miriam Miss Lamson
Mascha Miss Hammond
Abi Eleanor Sandford
First Woman Miss Coburn
Second Woman Miss Whitton
Third Woman Mrs. Frank Reicher
Fourth Woman Miss Gray

Sothern and Marlowe began their New York engagement with one of the new plays of their repertoire, Sudermann's Johannes, translated into idiomatic English by Mary Harned. Neither the play nor the central characters enacted by the co-stars are likely to find much popular favor.

Sudermann, it would seem, has attempted to combine the ancient "morality" with the modern psychological drama. He uses Biblical characters to personify virtue and virtue's attendant temptations, and at the same time seeks to show the growth of an idea in the mind of an indomitable man. In other words, his central character is not simply John the Baptist tempted by Herod, Herodias and Salome and acting a familiar story. He is also a thinker, suffering more from the doubts within his mind than from the outward temptations. How much the play has lost in translation cannot be determined, but granting that the translator has been faithful, then it must be acknowledged that the dramatist was not inspired in the writing. His purpose is made clear enough, and his character of John is clothed with the expected dignity of speech, but the type lacks the universality of the theme, or, conversely, the motive is too individual. It is John the Baptist who is the seeker after truth, not the universal man. The ancient "morality" overweighs the modern psychological drama, and the combination is imperfect.

The play begins with a prelude—John's meeting with his disciples near Jerusalem and repeating to them the story of one greater than himself who is to come after him. He preaches then the doctrine of "all or naught," obedience to the law, revenge, punishment, faith, but above all, obedience to the law. He learns of Herod's purpose to marry his brother's wife and determines to go to Jerusalem to stop the crime, even in the face of the priests in authority. The second scene shows him in the open square before Herod's palace, disputing with the Pharisees, and still preaching his sermon of warning. From the chance word of a Galilean pilgrim he learns of another teaching, that above the law there is a greater law of love. Salome, passing into the palace with her mother, sees him in the square and falls in love with his strength of body.

The second act takes place within the palace. Herodias has heard stories of a coming King of Jerusalem, and she makes Herod see that it is ambition, not love, that brought her to him. Too, she recognizes Herod's lust for Salome. She conquers him, and in her pride she sends for the Baptist to conquer this man also. Salome meets John first. She pelts him with roses, coaxes him to look at her, laughs at his dignity, coquettes with him, until her mother arrives. In John Herodias finds a conqueror, though she finds, besides, a weak spot in his armor—the doubt left by the Galilean's words.

In the next act John is at the house of Jehoshaphat, one of his disciples. His friends are begging him for encouragement. On the next day Herod and Herodias intend to visit the temple with the sanction of the priests, and John's followers wait for him to order a rebellion. But the doubt sown by the Galilean and by Herodias, and now by Jehoshaphat's wife, make him hesitate. He impatiently awaits the return of a messenger sent to find the Galilean. But the Galilean has been killed by a zealot before John's messenger reached him. John then hurries to the court of the temple, where many pilgrims are asleep, and finds there two fishermen from Galilee. They have heard of a man who preaches strange doctrines about forgiving enemies. Herod and his following of household servants arrive at dawn. John and the people gather about the steps of the temple, armed with stones, and far outnumbering the Tetrarch's guards. But John lets fall his weapon, overwhelmed by the uncertainty now strengthened by what he has lately heard, and Herod's guards seize him.

The fourth act takes place in the prison yard. Salome and her playmates coax the jailer to let them in to see the captive Baptist. Herod's arrival sends them scurrying, all but Salome, who instinctively knows her power over the Tetrarch. She teases the lustful ruler until he promises her any thing she may ask, if she will dance for him. She leaves him just as he expects to win. John is brought before him, unshuffled, but still torn by his doubts. Herod offers him position and wealth if the Baptist will unite with him in establishing a kingdom of Jerusalem, with Herod king. John disdains to listen to him, but begs that his chains be put back on him. When Herod has gone Salome returns. With all the wiles of a sensuous mind she tempts John to love her. His refusal goads her into a terrific anger and she reviles and threatens him. John, left alone, receives a visit from his two remaining faithful friends. He sends them to seek the Preacher in Galilee and learn which is greater, the law or love.

In the fifth act Salome dances before Herod. Coaxed by her mother, unnecessarily, she is to ask for the head of John as a reward for dancing well. Her dance, the "Dance of the Seven Veils," concludes with an appeal to the lust of the Tetrarch, and he unwillingly grants her demand. John is brought in. The messengers he has sent to find the Preacher have no yet returned, and he begs for a little more time before his death. Salome, exulting in her power, cries that he must beg of her on his knees. But at this moment the messengers return with the answer to John's question. He turns from Salome to be led off to death. She watches the execution through the open door, and then rushes to receive her reward. She dances outside in the courtyard until the head rolls from the dish,

and the court is horror stricken. Then back to her mother she comes, insane with passion and terror. Outside, in the street, people are singing and waving palm branches around a man riding on an ass's colt.

E. H. Sothern is a commanding figure as John, dignified and impressive. Yet he does not satisfy. His elocution is faulty through over-emphasis, and many of his familiar tricks of gesture detract from the quality of his impersonation. Chiefly, though, he fails to give the impression of one dominated, first by an idea and then by a doubt. His failure is the failure of the play to universalize the character. In facial make-up and in dress the characterization is excellent, and his eyes, glowing above his heavy, tawny beard, are the most effective feature of his performance.

Julia Marlowe as Salome exhibits her remarkable power of impersonating a character without effacing her own personality. Her Salome, in spite of the depravity of the role, is dominated by the actress, so that the sensuous-minded girl appears with the charm of a guileless child rather than the passion of a female animal. Her Salome is more to be loved than to be desired. In the dance Miss Marlowe shows considerable agility and much gracefulness. The removal of the first six veils—broad bands of gauze wound about her body—is accomplished with the least suggestiveness. The climax, brief and startling, is sufficient excuse for the result in Herod's mind. In the frenzy, when she faces John, and later when she is satiated with the horror of the discovered head, the girl'sness is lost in a torrent of animal fury.

Alma Kruger is good in the role of Herodias, though she inclines to facial grimaces that do not add to the effectiveness of her acting. Miss Lamson as Miriam, Salome's playmate, is charming in a role that demands much natural sweetness combined with strength. Frank Reicher gives a careful impersonation of the weak Herod, a role of neutral tones. The Jehoshaphat of W. H. Crompton is a careful characterization well acted. Rowland Buckstone makes much of the very small role of Vittellius, the Legate of Syria, and Frederick Lewis and Fred Eric are commend-

Criterion—Student Matinee.

The sixth of this season's public performances of the American Academy of Dramatic Arts was held at the Criterion Theatre on the afternoon of Jan. 23, when two plays were given.

The first was a drama in one act by H. Whitman Bennett and entitled The King's Highway, performed by the following cast:

Celestine Froissart Saldie Williams
Theodore Bronson Hugh Dillman
Julius C. Robinson Julian Richmond

The little drama was one of the strongest and best written pieces that has fallen to the lot of the Academy students. Its story is told distinctly and fearlessly, and its characters are drawn with sure strokes. The scene is laid in a "studio" on Washington Square, where Theodore Bronson, a young author, lives with Celestine Froissart, his friend and almost his guardian angel. He has brought her to America with him from the Paris studios. Together they have struggled to find a living in whatever writing came to hand, while Bronson worked upon his great novel. When the play begins the manuscript of the work has come back from a publisher with the promise that it will be accepted provided certain revisions are made. Bronson is despondent; Celestine hopeful. She inspires him with some of her hope, but he goes out to seek other work at the newspaper office. Celestine works over the manuscript, putting the finishing touches on it. Julius C. Robinson, an agent of the publishers, arrives. He and Celestine recognize each other. Years before, in Vienna, he had deceived her with a promise of marriage, and had brought her into the life she led before Bronson took her away from it. Robinson explains to her the position into which Bronson will be placed when his book is published. He will have fame, will be advertised, and, if he has the incumbrance of a woman whose past will not bear the light, he will fall at the start of his journey on the road to success. Robinson offers to pay double the agreed price if she will leave Bronson. Celestine has already recognized the necessity of separating from the man she loves and who has peremptorily asked her to marry

The author of this play indulges in too much conversation with too little action, and, lacking a plot of sufficient strength, drags his story through four acts when it might have been condensed into one. Gifford Le Roy, a young lawyer, has a bad habit of saving old letters. He is engaged to Florence Fielding, but in his early youth he carried on an innocent correspondence with Lucy, now Mrs. Morbank. The old letters bring up a chain of reminiscences in which Le Roy's fiancée has no share, and succeed in arousing her jealousy to such an extent that she breaks off the engagement. Mr. Morbank also becomes jealous and threatens to leave his wife. The destruction of the letters and a proper humiliation of Le Roy bring about a reconciliation at the end. There are several cleverly arranged situations and plenty of bright lines. Condensation would materially improve the piece.

The young actors did very well with the comedy. Mabel Frances Wright played Florence with much skill and did some excellent acting at the close of the third act. Marion Willard as Mrs. Fielding, Florence's haughty mother, acted with an appreciation of the comedy in the role. Roberts G. Brennan found opportunity for the display of her talent in the part of Fanny Le Roy, and Ethel Morrey was a satisfactory Lucy. Saldie Williams did much with the very small role of Jehannette, and as Hannah Paula W. Bachman fulfilled the requirements of the part. Francis P. Conway as Le Roy was sufficiently impetuous and perturbed. Walter W. Young proved himself a good actor in the character of Waring Talberg, the "best friend" role. Roger N. Burnham was satisfactory as Mr. Morbank.

At Other Playhouses.

ACADEMY OF MUSIC.—Blanche Bates in The Girl of the Golden West ended her engagement here last week. David Warfield in The Music Master will begin this week a four weeks' engagement.

GRAND OPERA HOUSE.—Coming Thro' the Rye filled the house here last week. The cast was as follows: Nott, Frank Lalor; Lord Battersbee, Frank Doane; Vandyke Brown, John B. Park; William Cactus Claude, William Riley Hatch; Macon Spence, Billee Taylor; Augustus Pietro, Percy Jennings; Eaglefeather, Charles Wallace; Broncho Roy, by himself; Mrs. Kobb, Stella Mayhew; Loleta, Alma Youlin; Bonnie Claude, Besse Gibson; Countess Christiansa, Christine Worthing; Lisette, Florence Townsend; Rosy Day, May Bishop; Fanny Potts, Vernie Ross; Lily White, Agnes Desmar; Pinky Lawson, Irene McLaughlin; Violet Hughes, Florence Randall; Primrose Bank, Bertha Blake; Poppy, Tulips; Josie Sylvester. This week, A Midsummer Night's Dream.

THALIA.—A Marked Woman brought large audiences here last week. This week, Secret Service Sam.

WEST END.—Lena Rivers filled the house here last week. This week's attraction, A Message from Mars.

METROPOLIS.—Under Southern Skies pleased the house here last week. This week, David Harum.

YORKVILLE.—David Harum, with Harry Brown in the title role, filled the house here last week. The attraction this week is Fantana.

THIRD AVENUE.—Confessions of a Wife was a popular attraction here last week, drawing large audiences. This week, The Goldfields of Nevada.

FOURTEENTH STREET.—Behind the Mask pleased the audiences here last week. The cast was as follows: Squire, Richard Webster; Parthena, Nellie Fillmore; Mrs. John Graham, Cecelia Clay; Margaret, Margaret Bower; Nellie Torrence, Dorothy De Shelle; Robert Courtaine, John Milton; Ned Latimer, Louis Newbury; Sir Henry Paget, W. H. Fendegast; Señor Manuel Castro, George A. Holt; Sheriff Burrows, Walter Colligan; John Graham, George C. Robinson; Smiley Granger, Lawrence Atkinson; Perry, Richard Toles; Dodson, Willis Cole; Morris, Frederick F. Grey; Todd, Louis Thompson. This week, Bedford's Hope.

AMERICAN.—Tom, Dick and Harry pleased large audiences here last week. The cast was as follows: Tom, George Ricket; Dick, Harry Watson; Harry, E. L. Wrothe; Colonel Bluff, Harrison Steadman; Lieutenant Manley, Walter Pearson; Don Garcia, James Williams; Congo, Cyrus Gould; Galle, Harry Hewitt; Reverse, R. C. Mudge; Teogo, Roy Waddles; Senorita Recardo, Jennie La Beau; Lillian Bluff, Fanny Thatcher; Mrs. Illa Noyce, Louise Auber. This week, Old Issues from the Bowery.

STAR.—Big-Hearted Jim played to crowded houses here last week. It had the following cast: Jim Saxon, Charles Gardner; John Heulett, John Abbott; Pierre De Lestrang, J. Neill McLeod; Silas Gilmartin, Earle Stirling; Ed Hurley, Herman Lester; Tom Broadwater, Edward Tallman; Tim Quark, William Doney; Lin, Harry Garrity; Buck Lewis, Fred Herdricks; "Hunt" Higgins, Meyer Richards; Dora Carlyale, Harriet Lee; Elizabeth Summerland, Besse Stevens; Bea, Donna Sol; Triana, Leleith Belmon. This week, Young Buffalo.

LINCOLN SQUARE.—The Prince Chap repeated its previous success on lower Broadway here last week. The cast was as follows: William Peyton, Cyril Scott; the Earl of Huntingdon, Wallace Erskine; Marcus Runion, Charles B. Wells; Ballington, Donald Weldon; Yadder, Duane Wagar; Fritz, George Schaeffer; a Truckman, Albert Powers; Alice Travers, Frances Neilson; Mrs. Errington, Frances Conron; Phebe Fickers, Mary Keogh; Claudia, in Act I, Helen Fullman; Claudia, in Act II, Edith Speare; Claudia, in Act III, Justina Wayne. This week, Camille D'Arville in The Belle of London Town.

LYCEUM.—The Truth, removed from the Criterion Theatre, will be presented at this house Tuesday, Wednesday and Friday afterwards, beginning to-day. The 500th performance of The Lion and the Mouse was celebrated on Jan. 24.

MAJESTIC.—The four hundredth performance of Brown of Harvard was celebrated on Jan. 25. Henry Woodruff has appeared in the play for forty-seven consecutive weeks.

KEITH AND PROCTOR'S 125th STREET.—The Moth and the Flame, with Herbert Keiley and Edna Shannon in their original roles of Edward Fletcher and Marion Walton, attracted capacity audiences at every performance, and the patrons showed their appreciation of the extra treat afforded them by recalling Mr. Keiley and Miss Shannon again and again. They were splendidly supported by William Norton as Douglas Rhodes, George Howell as Mr. Dawson, Robert Lee Hill as Mr. Walton, Dudley Hawley as Johnstone, George D. MacIntyre as Fanshaw, Louise Randolph as Mrs. Lorimer, Mathilde Debon as Mrs. Walton, Agnes Scott as Ethel, Evelyn Seibie as Jeanette, Gross, and Bernice Wiley Golden as Kitty. The soloists were Aurie Dagwell and Anton Accocella. This week's attraction is Othello, with Paul McAllister in the title role.

MARY MANNERING.

Mary Mannering, whose picture appears on the front page of this week's Mirror, is now appearing in Rida Johnson Young's play, Glorious Betsy. Miss Mannering was born in England and made her American debut on Nov. 24, 1896, in Sidney Grundy's farce, The Late Mr. Costello, at the old Lyceum Theatre. James K. Hackett, her present husband, was leading man in the company. She remained at the old Lyceum until the close of its existence, appearing as Fay in The Princess and the Butcher, and Rose Trevelyan in Trevelyan of the Wells. She next appeared as Janice Meredith and afterward in The Stubbornness of Geraldine and in Harriet's Honeymoon. Before appearing in her present play, Miss Mannering was co-star with her husband, James K. Hackett, in Alfred Sutro's The Walls of Jericho. Glorious Betsy, which is being produced under the direction of the Shuberts, is proving one of the hits of Miss Mannering's career.

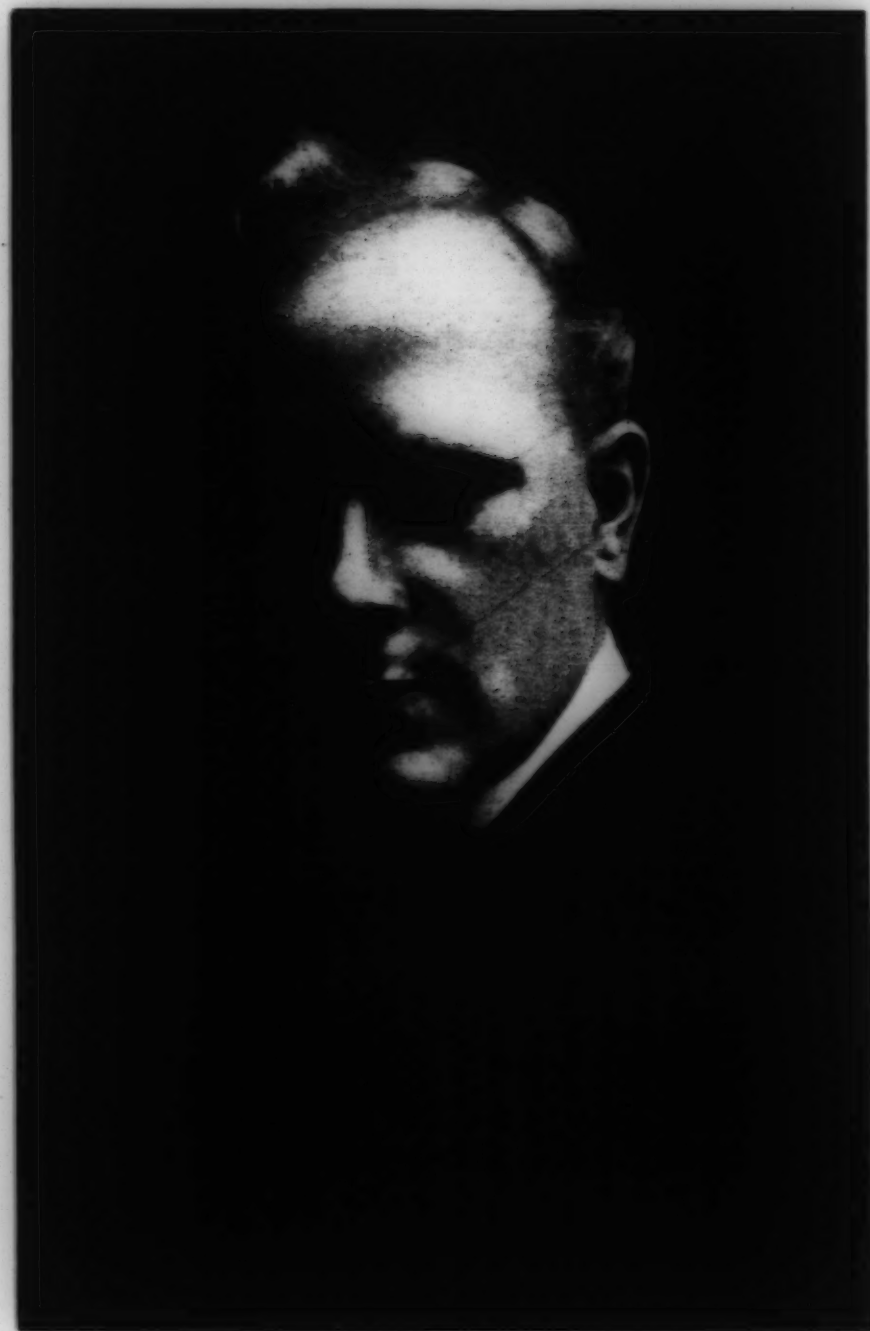


Photo Hall, N. Y.

J. A. WALLERSTEDT.

J. A. Wallerstedt, whose picture is published herewith, has an enviable reputation as a baritone singer and has held important positions with many of the most successful musical companies of recent years. He was for two years principal baritone with the Tivoli Opera company, San Francisco, and has sung the juvenile

roles in Florodora, Dolly Varden and The Mayor of Tokio, and was baritone with Henry W. Savage's English grand opera company for some time. He is now singing in a condensed version of Dolly Varden in vaudeville this week at Keith and Proctor's Fifty-eighth Street Theatre.

him, and she refuses Robinson's offer. But she makes him sign a check for quadruple the amount by threatening to disclose a crime of his early life. Robinson returns to find them together, and is overjoyed to learn of his good fortune. When Robinson leaves he renews his pleadings that Celestine marry him. She sees the uselessness of making him understand that the road he is to travel must be traveled without her. She hints at another lover, "some one richer and handomer," and in a fit of passion Robinson seizes her by the throat and throws her from him. She takes advantage of his assault and leaves him to travel alone The King's Highway.

The characters of Celestine and Robinson can be properly played only by experienced actors. That Miss Williams and Mr. Richmond were unsatisfactory is scarcely to their discredit. In the case of the woman there must be a constant play of facial expression; she must dissemble to her lover, and at the same time let the audience see that she is dissembling; she must be firm and positive with Robinson, sure of her power over him, but working for her lover's interests and against her own love. Miss Williams was scarcely able to give to the character its constantly changing shades. The role of Robinson is one of the subtle villainy difficult to act. As Bronson, Mr. Dillman did very good work. The role is of only average difficulty, and the young actor exhibited considerable ability in portraying it.

A four-act comedy, Letters, by Oliver Hilliard Rooth, was the second play of the programme. The cast was as follows:

Gifford Le Roy Francis P. Conway
Waring Talberg Walter W. Young
Richard Morbank Roger N. Burnham
Florence Fielding Mabel Frances Wright
Mrs. Fielding Marion Willard
Fanny LeRoy Roberts G. Brennan
Lucy Morbank Ethel Morrey
Jeanette Saldie Williams
Hannah Paula W. Bachman

able as Amaziah and Manasseh. The Pharisees, Amasa and Joram, are well played by Mr. Howson and Frederick Kaufman. The minor roles are generally satisfactorily played.

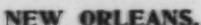
The atmosphere of the East is best preserved in the first and fourth acts, where large crowds give opportunity for costuming and grouping. The settings are adequate, but by no means elaborate.

This week, beginning to-night (Tuesday) Percy Mackaye's Jeanne D'Arc is to be the bill.

Metropolitan Opera House—Salome.

Richard Strauss's music drama, Salome, with Hedwig Lachmann's translation of Oscar Wilde's play, was presented on Jan. 22 for the first time in America at the Metropolitan Opera House. The opera was for the benefit of Heinrich Corried, director of the Metropolitan Opera House. The cast was as follows:

Salome Madame Fremstad
Herodias Madame Weed
Page der Herodias Madame Jacoly
Page des Herodes Madame Matfield
Herodes M. Burrian
Jehannan M. Van Rooy
Narcissus M. Dippel
Erster Jude M. Reiss
Zweiter Jude M. Beyer
Dritter Jude M. Paroli
Vierter Jude M. Bars
Fuenfter Jude M. Dufliche
Erster Samaritaner M. Journet
Zweiter Samaritaner M. Blum
Erster Soldat M. Muchmann
Zweiter Soldat M. Blum
Ein Cappadocier M. Lange
Conductor, Alfred Hertz; Stage-Manager, Anton Schertel.



MILWAUKEE

KANSAS CITY.

SALT LAKE CITY.

Under Southern Skies, in its second visit here, allied out the week, giving four performances. The houses were entirely sold out. The play and the players were well received. John T. Burke makes an ideal Southern major. Laura Oakman and Viola Hancock were excellent as exiles. Stella Croft, Alice Haynes, and a clever little humorist, the daughter of the Liberator, Southern maid in the ruffles of 1862. Mildred Evans and Eileen Goodwin were popular as Anne Blair and Phiney. Emily Burke, Anne McRimer, Harry T. Gallagher were worthy of mention. The scenery is very appropriate. The big convention of sheep owners, which was the attraction during the week, helped to swell the audience of the big theatre, the Southern play being an especial attraction. Crane and Jefferys in the Skye to Con-

LOS ANGELES.

PROVIDENCE.

MONTREAL.

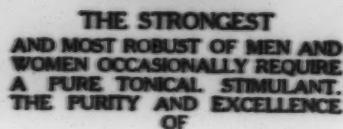
SEATTLE.

28. Boston Symphony Orchestra 1.
the Regiment, with Vivian Prence

OMAHA.

Madame Modjeska in Macbeth was the notable of-
ficer at the Boyd Jan. 18. A magnificent audience
is present, and all were most enthusiastic in their
praise of the finished work of the star. Arthur Dunn

TOLEDO.



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will be received by the undersigned. A certified check for
10 per cent. of the amount offered must accompany each bid.
The right is reserved to reject any and all bids.
Address PUBLIC GROUNDS COMMISSION,
W. F. SHERMAN, Secretary, Asbury Park, N. J.

At Burt's The Man of Her Choice was the bill 17-19, followed by Montana 20-23. Montana was far ahead of anything that has been at Burt's this season and merited the patronage it received.

C. M. EDSON.

NEWARK.

by its amusing efforts often earned generous applause.
 GEORGE S. APPLEGATE.

MINNEAPOLIS.

MINNEAPOLIS.

JERSEY CITY.

Sky Farm, a clever rural play, was the offering at the Academy of Music Jan. 21.30 to 6.00 and 7.30 to 9.30.

JERSEY CITY.




The Elks have decided upon a male and female minstrel for the annual benefit in April. Rehearsals will commence 3.

WALTER C. SMITH.

TORONTO.

The Education of Mr. Pipp, as presented by Digby Bell and a capable co. at the Princess 14-19, drew

Soothe the throat and stop a hacking cough. A safe and simple remedy. In many cases,

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LIGHT COMEDIAN
ENGAGED. Address Missing

WESTCHESTER—**THEATRE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent. **THE BATTLE OF BULL RUN** 19; two big houses; excellent. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MAQUETTE—**OPERA HOUSE** (A. F. Koeppke, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

AUGUSTA—**OPERA HOUSE** (Thomas H. Cuddy, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

BAY CITY—**WASHINGTON** (W. J. Dant, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CALAMITY—**THEATRE** (J. D. Cuddy, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

FT. HURON—**MAJESTIC** (James Kirby, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

SAGINAW—**ACADEMY** (Charles W. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

LANSING—**RAINDROP** (F. J. Wilkins, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WILLIAMSBURG—**UNDERWOOD'S** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CADILLAC—**THEATRE** (C. E. Russell, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

TRAVERSE CITY—**STEINBERG'S** (Charles Bennett, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

BATTLE CREEK—**POST** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ESCANABA—**PETERSON'S** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MINNESOTA

CROOKSTON—**OPERA HOUSE** (C. F. Walker, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ROCHESTER—**METROPOLITAN** (G. E. Reid, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WINONA—**OPERA HOUSE** (O. F. Burlingame, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ALBERTA—**BROADWAY** (A. F. Wohlbut, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ST. CLOUD—**DAVIDSON** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

BRainerd—**OPERA HOUSE** (C. F. Walker, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MISSISSIPPI

JACKSON—**CENTURY** (Erich Brothers and Coleman, mgrs.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

VICKSBURG—**WALNUT STREET** (Henry L. Mayer, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

HATTIESBURG—**AUDITORIUM** (Mort L. Blier, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

GULFPORT—**OPERA HOUSE** (A. I. Goodwin, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NATCHEZ—**BAKER GRAND** (Erich Brothers and Coleman, mgrs.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

GREENVILLE—**GRAND** (H. E. March, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CORINTH—**OPERA HOUSE** (Edwin East, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MISSOURI

JEFFERSON CITY—**JEFFERSON** (D. C. Wetherby, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

LOUISIANA—**PARKS** (H. E. March, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

FOPLAR BLUFF—**FRATERNAL** (H. E. March, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MONTANA

MISSOULA—**UNION** (H. E. March, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NEBRASKA

FREMONT—**LARSON** (H. E. March, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ELGIN—**THEATRE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NEW HAMPSHIRE

PORTSMOUTH—**MUNICIPAL** (W. F. Hartford, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CONCORD—**AUDITORIUM** (W. F. Hartford, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CLAREMONT—**OPERA HOUSE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

MANCHESTER—**PARK** (John Stiles, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NEW MEXICO

EAST LAS VEGAS—**DUNCAN** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NEW JERSEY

TRENTON—**STATE STREET** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

PATERSON—**OPERA HOUSE** (John J. Gochlin, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ELIZABETH—**LYCEUM** (Edwin Elmy, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

NEW BRUNSWICK—**OPERA HOUSE** (Sam C. Miller, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

BAYONNE—**THEATRE** (H. A. Schiller, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

HOBOKEN—**LYRICO** (H. P. Souffle, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

CANDLER—**THEATRE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

DOVER—**HARRIS** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

PLAINFIELD—**THEATRE** (W. J. Conahan, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ELMHURST—**LYCEUM** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WALDEN—**THEATRE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

FLATBUSH—**THEATRE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

BATAVIA—**DELLINGER** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

FALMOUTH—**OPERA HOUSE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

LYONS—**MEMORIAL** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WARSWICK—**FARMAN** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WERNER—**GRAND** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

SALAMON—**OPERA HOUSE** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WINTON—**SALEM** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ASHEVILLE—**GRAND** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

ALBANY—**ARMANUS** (H. J. Porter, mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

AWFUL PSORIASIS 35 YEARS.

Torture Scaly Itch in Patches All Over Body—Skin Cracked and Bleeding—Cured by Cuticura.

"I was afflicted with psoriasis for thirty-five years. It was in patches all over my body. I used three cakes of Cuticura Soap, six boxes of Ointment and two bottles of Resolvent. In thirty days I was completely cured, and I think permanently, as it was about five years ago. The psoriasis first made its appearance in red spots, generally forming a circle, leaving in the centre a spot about the size of a silver dollar of sound flesh. In a short time the affected circle would form a heavy dry scale of white silvery appearance, and would gradually drop off. To remove the entire scales by bathing or using oil to soften them the flesh would be perfectly raw, and a light discharge of bloody substance would come out. That scaly crust would form again in twenty-four hours. It was worse on my arms and limbs, although it was in spots all over my body, also on my scalp. If I let the scales remain too long without removing by bath or otherwise, the skin would crack and bleed. I suffered intense itching, worse at nights after getting warm in bed, or blood warm by exercise, when it would be almost unbearable. W. M. Childer, Hutchinson, Kan., April 20, 1905."

audience; pleased. The Prince of Plumes 16; large audience; delighted. White Mahatma co. week 21 opened to packed house and pleased. My Wife's Family Jan. 19; pleased; good business. Williams Comedy co. week 22; for five nights. Dixie Minstrels 23.

RALEIGH—**ACADEMY** (H. T. Hall, Jr., mgr.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

WILMINGTON—**ACADEMY** (Oswen Brothers and S. A. Schless, mgrs.): The County Chairman Jan. 17; excellent; to good house. **PEPPER** from Paris 18; good; to good house. **THE BATTLE OF BULL RUN** 19; two big houses; excellent.

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TELEGRAPHIC NEWS

CHICAGO.

The Undercurrent Produced—Mantell as Brutus—Madam Butterfly—Notes.

(Special to The Mirror.)

CHICAGO, Jan. 28.

Robert Mantell's Brutus, the central figure of an elaborate production of Julius Caesar, impressed the audience as a truly Shakespearean character of greatness, power and sublime devotion to duty. Mr. Mantell was a noble Roman to look at, and his utterance, not always as distinct as might be, was in keeping with the bigness and fineness of his depiction. He received some well deserved recognition in the reviews for this achievement. Francis McGinn's Mark Antony delighted his audience so thoroughly that they repeatedly called him before the curtain after the oration, and Cecil Owen's Cassius was a potent, penetrating and most natural in its strength in spite of blank verse. This he mastered completely, and speaking with marked clearness, subordinated it to an easy and able management of the part in every scene. Guy Lindley supplied the dignity of Caesar and read well. George Stillwell did Caska well, Hamilton Mott was excellent as the soothsayer, and Franklin Bendisen, a young Chicagoan who won medals as an amateur, gave a good account of himself as Decius Brutus. His figure is not robust, but the missing link between his appearance and the Shakespearean adequacy he essays, with considerable success, to supply with his voice and good delivery. The women in Caesar are in the background, but Marie Booth Russell made Portia conspicuous for her beauty and Lillian Kingsbury gave Calpurnia Roman strength. The Brady Roman mob was handled with marked skill, for which Harry Keefe, the stage-manager, is no doubt largely to be credited.

A new play by Victor Mapes was produced last Tuesday night at the Studebaker and Guy Standing in the cast. It was finally decided to name the play The Undercurrent. It was cordially received by the audience but not so cordially by the critics. They saw little chance for its becoming popular. The play has some rather useful fundamental ideas, but lacks the exceptional skill to make an emotional drama a success. A careful revision, with the kind co-operation of a strong stage director, would make a great improvement. If Mr. Mapes is another Sydney Grundy or Henry Arthur Jones he does not show it in The Undercurrent, yet the play undoubtedly would entertain satisfactorily at many stock theatres. A curious incident developed in the course of the first performance. After the third act, amidst general applause, a voice was heard calling for the author, and when the curtain rose there he was waiting with Miss Ashwell's hand clasped with a grip of desperation in his. It was more dignified than gripping a fold of her skirt, but the way he held on while he made a little speech caused laughter. Miss Ashwell looked at the author as his blanching face was turned toward the audience. She seemed to be beseeching him to loosen his grip, but he was apparently almost overcome with stage fright and paid no heed to the suffering star. He continued to hang on like death until his speech was finished, though Miss Ashwell at one juncture was moved to turn to Mr. Standing, who was standing behind her, the three in a row center, and motion to him to bring the author out of his trance. Mr. Mapes said that no matter what the audience thought of the play the critics would decide that question next day.

The story is chiefly about two adventures, brother and sister, who have the usual designs on people with money—namely, to get some large portion of it and get away with it. The brother assumes he is a count and the author makes foolish American women his easy victims. His sister falling in love with a rich and self-made American revolts when her brother is about to deceive his sister into becoming his "countess," and prevents the marriage. She then plunges herself into grief, revealing her true character history to the rich American. She is further persecuted by a vagabond husband and finally ends her misery with suicide. The scenes are all interiors of a mansion in Denver. Miss Ashwell and Mr. Standing as the adventures and rich American played with their usual skill and authority and carried numerous good incidents so well as to get big rounds of applause. A Western American physician was strongly and convincingly played by George Riddell, and Guy Combs did the bad brother well. Dorothy Hammond did the almost bride fairly well.

A director of the New Theatre says to THE MIRROR that new plans for next season are developing and that hope deferred is not lost. There is an "I will" spirit in Chicago which might commonly be called Chicago grit. It will not be downed. Ridicule and sharp criticism tend to strengthen it, and this spirit, together with wealth, as in this case, must be expected. For years and speculators of the dramatic world please take notice. These Chicago folk are able to pay for the best, and they are thinking hard along these lines.

Harry Hibbourne, the theatrical bureau of the Chicago and Alton, has been starting about as many special theatrical trains out of town lately as there are regular passenger trains on his road. The Grand Mogul company went special to St. Louis, and the same day the 165 members of St. Lawrence's Madam Butterfly company came up special. Busy Izzy, The Social Whirl, The Tourists and other companies recently traveled special over the Alton. The Jeffersons came up from St. Louis, and Howard Laing passed them on over the St. Paul to Milwaukee. Chicago's own Thomas Orchestra, seventy-five artists, went down to St. Louis and back special over the Only Way. A future delivery is the San Carlos Opera company, booked at the Auditorium.

A report that the District Leader was to be the first attraction at the New Theatre under the Whitney musical comedy regime is denied. It seems that Captain Careless will open the musical season as intended.

The illness of Joseph Howard, composer of The Empire and others, is not so serious as at first reported in telegrams from St. Louis. The papers at him dying with pneumonia.

Eugene Stockdale, who has had a thorough experience in acting and stage direction, has opened a handsome new theatrical exchange in the Garlick Theatre building, known as the Shiller Block. Mr. Stockdale is going to avoid if possible the mistake of sending a tall, 160-pound heavy to fill the position of a capering, cute subbrette. He makes a special appeal to both managers and actors who want the best, and is prepared to furnish cast and stage plays.

Hoodman Hild and Christopher, Jr., are soon to be done at the People's, and Macbeth or The Merchant of Venice may be put on before Spring. Laurence Dunbar, of the People's Stock, is the author of a new song, with music by Walter Roerborn, leader of the People's orchestra, which was sung with success between acts last week. The title is "Insinuating." "Love That Never Dies." The singer, Grace Randolph, got numerous encores for her nice manner and good voice.

John W. Dunne, of Wells, Dunne and Otis Harlan, presenters of several successes, including Charles Grapewin in The Awakening of Mr. Pipp, was back in Chicago last week for his first considerable stay in many years. Mr. Dunne used to be the handsome, heart-interest juvenile at the Academy in the 60's when Halsted Street was a center of fashion and the Academy was a huge success as a stock theatre under "Billy" Emmett. With Mr. Dunne in the company were George Lenock, John W. Blaisdell, Tom Langdon, Washington Melville, Effie Johns, Bob McNair, Katie Emmett, Virginia Richmond, John C. Leach and Mr. and Mrs. Frank B. Foster. James H. Brown, now manager of the Alhambra, was the stage director. The highest price of admission was a dollar, and the season closed early and opened late, yet Mr. Emmett made \$30,000 a season for several seasons.

William Gillette's new one-act play, The Red Owl, was produced at the Majestic last week un-

der Mr. Gillette's personal direction. It proved to be a characteristic Gillette bit of clever construction, with detective rather than heart interest. The scene is in the reception hall of a mansion, with a red owl on a pedestal center back. There is a staircase back, a fireplace on one side and windows to the floor leading in one side and windows to the floor leading in the other. The man of the house has returned with securities and money amounting to millions, and the temporary possession of them makes him so restless that he has to sit up and guard them with a revolver. He hates the red owl, whose eyes glare, and he rightly thinks it bodes ill luck. His wife appears and appeals to him to take a nap. He dares not, and she knowing he is near collapse gives him a cup of tea with a sleeping powder in it. He goes upstairs to sleep, and the wife's appendicitis young brother enters by cutting woodwork on the windows. The wife returns and finds him. He tells her a story that he wants the numbers of the bonds to enable him to speculate and save himself and wife from ruin. She gets the bonds, and while she tries to read the numbers, which are not there, the brother snatches the papers and threatens to accuse her of trying to poison her husband by putting drugs in his tea. Just as the young man is going to leave a policeman who has been sent for to help guard the millions arrives and by detective work he gets near the truth. The young man dashes out through the window, smashing it. The wife grabs a revolver and gives chase. While she is outside the husband and the officer have a scene. Two shots are heard and the wife returns with the bonds. The policeman goes out and returns to say she has not killed her brother, but neatly winged him. The red owl is thrown out. The playlet was well acted by Beryl Hope, Stokes Sullivan, Lawrence Grattan and Edward C. Gillespie.

Robert Whittier, in town last week on his way to fill an engagement in Winnipeg, arranged with the Kohl-Castle Circuit to introduce Shakespeare in vaudeville by putting on the face-climax of the third act of The Taming of the Shrew. There will be six players and some supers. Booked only at the three Chicago houses.

M. W. McGee joined the Marlowe company temporarily last week to play a double in A Texas Steer.

George Allison, who has moved from the North Side as far north as Winnipeg, reports: "Thirty-eight below zero—send for Peary."

Madam Butterfly at \$5 a seat and sung by a double company of opera singers drew well at the Illinois last week. The production wonderfully well for a one-act drama extended without addition of story to three acts. This necessitates long scenes for Madame Butterfly and others in the cast, but the Puccini music and the voices were so good that interest was well sustained. There was marked applause in the second act and plenty of enthusiasm over the fine solos, duets and trio, as well as the strong dramatic interest in the third. The production is beautiful. Elsa Samson sang Butterfly brilliantly Wednesday night, and Harriet Behner in her one good opportunity as Suzuki captured her audience completely. Winfred Goff's Sharpless was admirably played, and his rich voice was always gladly heard. His singing with the tenor, Francis Maciennan, who also revealed a fine voice, was especially applauded.

The second week of Dr. Poldi's Masquerade at the New Theatre showed the little "art stock" at its very best so far this season. It presented a glimpse of the ideal almost at its dream of the New Theatre Association. Christal Hertz as Gerda was very sweet, and much more skillful than before in expressing natural emotion. She did the sudden revulsion scene admirably. The Johanna of Ina Hammer was a complete and clearly defined character, accurately conceived and skillfully sustained. Violet Kimball was nicely cast as Ellen and did it thoroughly well. George Le Sol's Count Karl had refreshing distinctness and plenty of life and plausibility. Sheldon Lewis as Shellhorn, Sr., was excellent. He gave a type with much cleverness and cleverness. Malcolm Dunn's young Shellhorn was better than anything he had done in the New Theatre, and Mary Lawton did Frau Schwegel well.

Charles Grapewin repeated his hit with the awakening scene of Mr. Pipp at the Great Northern last week. Anna Chance's acting in this scene was excellent. Mr. Grapewin is supported by a good company, which includes Luke Ryl, Loreta Marshall, Fred Wayne, William Hallett, Tilly Salinger, Alvin Quade, Vera De Ford, Beale Kyle, William Tammany, and many others.

Charles E. Blaney's Wild Nell, a Child of the Regiment, opened to a big house at the Academy yesterday.

The usual capacity houses saw the openings yesterday of In New York Town at the Great Northern and As Ye Sow at McVicker's.

Burton Holmes will return to Orchestra Hall on Feb. 15, for five Friday evenings and five Saturday afternoons, giving Japan, Port Arthur, Ireland, Switzerland, and Naples.

Toby Lyons, whose popularity at the La Salle in the days of The Isle of Spice and other early successes was conspicuous, will return to the city with a good part in Too Near Home, at the Grand Opera House.

J. H. Gilmour did wonders with the amateurs, students of his dramatic department of the Chicago Musical College, in his production of Seeing the Wind at the Studebaker last week. The play is certainly a test, and such scenes as the "sex to sex" incident are not easy for professionals, yet the youngsters of Mr. Gilmour's classes, under his guidance, did it well and got tremendous applause. The ease, sense and strength shown in the important parts, the individual and collective merit of the performance, exceed any amateur exhibition of the art of acting ever seen here, and is the best achievement of the many excellent performances by pupils of the Musical College. The students to be especially complimented are Bert Schreiber as Watkins, Fred Siegel as Ned, Roy Ries as Brazazon, Jessica White as Rosamond, Maud Pomeroy as Maud Fredwell, Charles H. Joy, Jr., as Lord Petworth, and Elsa Fleischauer as Bridget. Ada Howell looked the part of Mrs. Bretwell and did fairly well and William Tischer showed some acting ability as Reginald. Manager W. K. Zeigfeld staged the play handsomely.

Fabio Roman drew big houses all week at the People's. It revealed further attractions of the leading woman, Marie Nelson, and gave the leading man, Edward B. Haas, his most conspicuous role of the season. Marie Nelson's Nina was like her Pauline in The Lady of Lyons, a stately fine, and winning gentleness. In the latter part of the play she meets the strenuous demands with her usual ability. Mr. Haas in the title role showed strength, and managed the tomb scene very effectively. Mr. Haas has a habit of rising infections and oratorical utterance which makes otherwise effective acting. He presents a handsome appearance as Fabio and wins great applause from the audience. Helen Trowbridge did Mother Biscardi well.

Again King Jonah the Thirteenth appears as a possibility, the death of the rumor that Mr. Baum had arranged to produce the musical comedy having been followed last week by the birth of another rumor that Nat Mann, brother of Louis Mann, had been engaged by Will J. Block to write the book and Mr. Robyn the music. Nat Mann is Chicago representative of the Witmark music house. The production, I hear is to be made in the Spring.

The Lion and the Mouse and A Spring Chicken are not new names, by any means, says Fred Conrad, formerly manager of the People's, and now in charge of several prosperous enterprises with headquarters at the National Printing Company. Mr. Conrad not only has a dramatic library of 800 volumes, but reads them, and he says the English critic, Clement, speaks of a drama called The Lion and the Mouse, played in England in 1865. Mr. Conrad is preparing to receive and put out on the road his farce entitled A Spring Chicken. "I first produced this farce," he said, "seventeen years ago, and in my cast were Phil and Nettie Peters, Harris and Walter and the Rhinehart family. Edgar Seldan later had a slapstick farce, which he called A Spring Chicken."

One of the 150 new plays sent to the New Theatre association for its play contest will be produced soon under the comprehensive title of All the World. The author is Marshall Daley, of Milwaukee, presumably of one of the wealthy families who established the Marshall and Daley Bank in that city.

There are letters at the Chicago office of Tus Mazon for Laurence Marlow, Charles A. Pryor, and Laura Sawyer.

There was done at Sam Morris' Thirty-first Street Theatre in a manner that pleased his growing clientele. The new leading man of the stock, William A. Duncan, has the advantage of an unusually good appearance. He did Sir Philip sufficiently well. Thornton Friel did Goldsmid with dignity and strength, and Edythe Mae Hamilton was a pretty and clever Viking maid. George E. Cole did the dwarf well, and Jessie Monney was a popular Britta. Mr. Morris as usual was a hit, playing Neils Johnson, the timid swain.

The bills this week: Garrick, Virginia Harned; Grand Opera House, Ezra Kendall; Studebaker, Lena Ashwell and Guy Standing; Illinois, Madam Butterfly; McVicker's, As Ye Sow; Great Northern, In New York Town; Colonial, Richard Carle; Chicago Opera House, Prisoner of Zenda; Bush Temple, Young Mrs. Winthrop; New Theatre, Margaret Fleming; La Salle, Time, Place and Girl; People's, Texas Steer; Powers', Maxine Elliott; Marlowe, Friends; Calumet, Ten Nights in a Barroom; Columbia, Custer's Last Fight; Alhambra, Queen of Highlanders; Bijou, Burglar's Daughter; Academy, Wild Nell; Howard's, Man to Man; Thirty-first Street, Sam Morris' Stock; New Pekin, Man from Sam; International, Yiddish Stock; Humboldt, Max Rosmer and stock. Ezra Kendall, reorganized, restaged and under new management, opened at South Bend to \$800 and has been prospering ever since. His opening at the Grand Opera House, as indicated by the advance sale, was assurance of further success.

Manager Charles H. Greene, of Clay Clement in Sam Houston and other plays, writes that the opening week in New Orleans was a series of big houses. After an engagement in Mobile the company goes to Texas and thence via Little Rock to St. Louis on Feb. 25.

Richard Carle's first week in the Spring Chicken was successful and the critics found much to praise in the production.

OTIS COLBURN.

PITTSBURGH.

Mary Manning in Glorious Betty—The Prince of Pilsen—Notes.

(Special to The Mirror.)

PITTSBURGH, Jan. 28.

Little Johnny Jones entered upon its two weeks' stay at the Alvin to-night very auspiciously, an enthusiastic and nearly capacity audience. It is the original company, with a few exceptions. Bobby Barry playing George Cohan's role and some minor changes in the cast, an unusually large one and splendidly equipped. Tom, Dick and Harry, with Bichel, Watson and Wrothe, will follow for a return engagement next week. The crowd at the Bijou to-day welcomed one of its annual and strong favorites, in Old Kentucky. It is played by a good company and is well staged. Kellar, the magician, assisted by Paul Valadon, will come next week, and will likely duplicate his former capacity business.

That delightful musical piece, The Prince of Pilsen, delighted a large audience at the Nixon to-night. Jess Dandy has the leading part, and has the support of a good company. The production is well staged. John Drew, in His House in Order; Fritz Schell, in Mile Modiste; The Lion and the Mouse, and Maude Adams in Peter Pan are underlined.

Up at Blaney's Empire A Jolly Baron is the bill, and to-day's large audience seemed pleased with it. Billy S. Clifford heads a good sized and capable company and was well received. Next week, The Cowpuncher.

After an absence from this city for a long period Mary Manning, aided by a splendid company, was seen by a good sized audience at the Belasco to-night in Glorious Betty. The play is picturesque and handsomely staged, and of much interest and worth. Blanche Bates in The Girl of the Golden West follows.

Harry Bryant's Extravaganza company entertained the large audiences at the Gayety to-day to their apparent satisfaction. Watson-Hutchings-Edwards company and the Kitamura Troupe are the features. Next week, Al Reeves' Show.

The Academy has Sam Devere's own company, which held the attention of two large audiences to-day.

At Carnegie Music Hall: Burton Holmes will deliver his travelogue, Switzerland, on Thursday night, and on Feb. 5 the second Elmendorf series of lectures will begin with Ireland.

A meeting of theatrical men was held in the manager's offices of the Nixon on last Friday night when a "booking association" was formed, and the following officers elected: James F. Tallman, President; Fred G. Nixon-Sillinger Vice-President; Lawrence Beck, Treasurer, and Edgar Frank, Secretary. Samuel F. Nixon, manager of the Nixon, was present. This organization will control a number of one and two night stands in this State, and in Ohio, West Virginia, Maryland, and Delaware.

ALBERT S. L. HEWES.

BALTIMORE.

Otis Skinner in The Duel—The Spoilers—Mrs. Langtry—Notes.

(Special to The Mirror.)

BALTIMORE, Jan. 28.

Otis Skinner began an engagement at Ford's to-night in The Duel. The support includes Charles Walcott, Walter Hitchcock, Keith Wake, Sam Hadden, and Walter Ladd. The audience was large and enthusiastic. Robert Edenow will follow in Strongheart. Forbes Robertson and Gertrude Elliott come the week of Feb. 11 in an interesting repertoire. Feb. 19 Maxine Elliott in Her Great Match. Feb. 25 Checkers; and Elsie Janis in The Vanderbilt Cup. William Faversham in The Squaw Man, Marie Cahill in Marrying Mary, and Louis James a Falstaff in The Merry Wives of Windsor are all booked for Ford's.

Daniel Frohman presents The Spoilers for the first time on any regular stage at the Academy of Music. The story is founded upon the book by Rex Beach. The tale has its setting in the far north, in the country beyond the line of 53 where runs "never a law of God or Man." The role of the hero, Glinister, is played by Ralph Stuart. The other principal members include Campbell Gollan, George Osbourne, Arthur Hoppa, Del de Loula, C. R. Hawkins, Evelyn Vaughan, Helen Worthington, Desmond Kelly, and Margaret Marshall. It will be difficult to pronounce judgment on this play at its first hearing.

The George Fawcett company is giving Dorothy Vernon of Haddon Hall at Alhambra this week. Miss Haswell makes a very charming Dorothy, and Walter Greene as the dashing young courtier, Sir John Manners, lends able support. The other characters are portrayed by Mr. Carter, Mo'ly Brady, Daisy Lovering, Ada Rorer, Emily Wake-man, Allen Fawcett, Regan Houghton, Thomas Thorne, James Bevis, and Charles Gay. The next attraction will be The Dancing Girl.

At the Auditorium the Mittenbach Brothers' Amusement Company offers Lovers and Lunatics. Joe Morris as Rev. Rosenstein is the principal comedian. Tom, Dick and Harry will follow. A Race for Life is being given at Blaney's. The scene of action is laid in the wildly picturesque region buttressed by the Sierra Nevada Mountains. For a Human Life will be the next presentation.

A. H. Woods entertains at the Holiday Street, presenting Secrets of the Police, with a notable cast. In Old Kentucky is the next attraction. Mrs. Langtry will appear at the Maryland Theatre the week of Feb. 11, presenting Between Nightfall and Light. She will be supported by Arthur Holmes-Gore and Hubert Carter, both of England.

HAROLD RUTLEDGE.

BOSTON.

Mrs. Pike in the New York Idea—The Squaw Man—Henrietta Crossman—May Irwin.

(Special to The Mirror.)

BOSTON, Jan. 28.

Mrs. Pike has certainly given the Majestic the greatest success that the house has ever known, and The Music Master, The Girl of the Golden West and all the other phenomenal winners of the present season will have to see their furrows cast in the shade by The New York Idea. The opening night was the largest and most fashionable that Mrs. Pike had ever drawn in Boston and the experiences for the remainder of the week have been simply in the nature of duplication. So complete has been the success that it has been imperative to add a special matinee for the final week, but that will not begin to accommodate all, and the engagement will close just as it has begun. The prosperity has been richly deserved, for the fascinating actress has brought the best play of the season to Boston, and the best cast that she has ever had in her support. Of course, her own impersonation is peerless, and the leading character is played with all the brilliancy for which she is noted. It is a treat to watch as delicate and refined art as that which she exhibits, and the great versatility which she displays, considering the other works which she has given here, makes the impersonation all the more wonderful. John Mason—Boston's perennially popular "Jack" of the good old days at the Museum—has never had a better character to assume, and George Arliss and all the other players unite to make this the most interesting engagement that Boston will have this season.

William Faversham had a splendid audience to greet him at the Hollis this evening when he gave The Squaw Man for the first time here. It has been nearly two years since he played in Boston, and the new character and production stood sharply in contrast with Letty, the last offering. He certainly justifies the nice things that were said of him by the Bostonians who saw the piece in New York last Winter. The hero stands out as one of the best parts that he has played here, and is a notable piece of dramatic work. Julie Opp is another favorite in his company, and W. S. Hart and a number of the others share in the honors of the production, which is on for an engagement of three weeks at the Hollis.

A shorter engagement will be that at the Tremont of Henrietta Crossman, who opened to-night in All-of-a-Sudden-Evening, and was received with the utmost of heartiness. This is the return of Miss Crossman to the Tremont after an absence of a season. In the role of Peggy O'Hara she has a character that is exactly in her vein, combining both comedy and serious heart interest, played with great facility and charm. She has an admirable cast in her support, and the production is the same as will be seen in New York upon the conclusion of her fortnight in Boston.

Ethel Barrymore made a change of bill at the Colonial to-night, and replaced Alice-Sit-by-the-Fire, which was splendidly received last week, with Captain Zinks. The drama "Of the Horse Marines," has been dropped from the title of this Clyde Fitch comedy, but otherwise it is just the same as when given at the old Museum when Miss Barrymore first came here as a star, a girl in her teens. She was warmly greeted by a decidedly fashionable audience, and the quaint costumes created as great surprise as when first seen here. There will be a special Thursday matinee this week with Inessa A. Doll's House as the bill, this being Miss Barrymore's first opportunity of playing Nora; here.

It is not very often that the Castle Square gives a play for the first time in Boston, but this is one of those times and Taps is the play. Considerable attention was paid to the fact that the piece had been forbidden in military circles in Germany, and as a result there was an unusual amount of interest in the opening presentation. It was capitally given in every way, and the atmosphere of military life was admirably brought into effect. Miss Lawton and Mr. Waldron were among the best liked of the players, and Mr. Milnes and Mr. Johnson helped them in taking the honors of the presentation.

John Craig makes another of his Hoyt revivals at the Bijou this week, and in A Brass Monkey promises to repeat the hit of A Trin to China-town. It had been his original intention to give A Contented Woman at this time, but it proved to be a case of manager proposes and manuscript agent disposes, and consequently the change had to be made. However, as this farce comedy had not been seen here upon the local stage for so long a time it proved an interesting revival as could be made. The members of the Craig Stock company are especially facile in their return to works of a lighter vein like this.

May Irwin has scored another Boston winner in Mrs. Wilson-Andrews, and the business of the past week has been the largest that she has ever played at the Park. It has been necessary to sell the seats of the musicians at several performances. The result is a bit surprising at times, for it is necessary to get the curtain raised a foot or two in order to permit the extra-act strains to get out to the audience, and the effect is strange, but not half as great as that which comes over the comedienne when she comes down to the footlight to smile a confidential smile at the leader before beginning a song and discovers that she is facing some spectated splinter from the Back Bay instead. The comedy is decidedly funny, and Miss Irwin's new songs are all catchy.

Ben Hur is in its third week at the Boston, with two more to follow.

The Wizard of Oz is a novelty, so far as the audiences at the Globe are concerned, for all the previous engagements in this city have been played at the Boston. The more popular priced audience gave it a hearty reception at the opening engagement, and all the newcomers in the production shared the heartiness of greeting that the originals used to have when the piece first came here. George Stone, Irving H. Christian, and William Barry were especially well liked by the audience at the Globe.

How Hearts Are Broken combines the elements of sensationalism and heart interest that are so greatly desired by the patrons of the Grand Opera House, and the engagement opened in most acceptable fashion this evening. Eugene Besserer has a trying character as the deserted heroine and she plays it with much effectiveness. The Scout's Revenge affords more than enough sensationalism for the patrons of the Bowdoin Square this week, and the leading members of the stock company are vigorous and strong in the various scenes of the melodrama. Alexander Gaden and Charlotte Hunt are the leaders in the cast, and Wilmer Walter is another who has an excellent chance in the character of Wilfred Castro. Her Fatal Sin will be the production to follow.

Lawrence McCarty, of the Boston, returned from New York last week, with the information that Salome would certainly be included in the bill when the Metropolitan Opera comes here in April at the Boston. The first night will have Geraldine Farrar as the star, probably in Faust or Romeo and Juliet. Salome will come later. The Boston certainly has no scruples against the Strauss opera.

The youngster who plays the boy with Ethel Barrymore in Alice-Sit-by-the-Fire came near causing the loss of the performance by the final matinee audience, which filled the theatre in every part and had the orchestra under the stage. The Barrymore audiences have not been in the habit of seeing the performance begin ahead of time this year, but they did not realize the trouble, and it was not known that the boy was absent until almost time for the curtain to rise. Then a quick skirmish was made, and as his hotel was near somebody rushed there in a hurry and found that it was a case of Boy-Sit-by-the-Radiator reading a novel. He had forgotten all about the matinee but a quick run got him to the Colonial and the play went on just as soon as he could get into his costume to speak the opening words.

Henry B. Irving, Dorothea Baird, and their associate players were among the passengers of the Seasona bound for England last week. Un-

fortunately there was a delay in the sailing on account of the thick weather in the harbor, and instead of leaving in the late afternoon the boat waited until morning. That gave an imaginative writer on one of the morning papers a chance to write a prose poem about the clippings about town waiting for hours upon the pier to wave farewells to the chorus girls of the company. Evidently he thought that all English companies coming to Boston had to be Gaiety girls and nothing else. Or possibly he saw Maud Milton standing on deck with the others. Mr. Irving had a pleasant time here, and his last day on land was marked by the delivery of an especially interesting address at the Harvard Union at Cambridge. He hopes to come back again, but will do it in a new play, possibly in one written by an American author.

Forbes Robertson and Gertrude Elliott made the feature of their last week at the Hollis their first appearance in America of The Merchant of Venice. Indeed it was only the second time that they had ever played it so that their performances were all the more interesting as a result. His Shylock was a splendid piece of work, fully worthy of comparison with his Hamlet, and showing the wide range of his possibilities. His version emphasizes the Jew's revenge, and the romantic comedy episodes are a little less prominent than in some of the more recent presentations of the play seen here. His Shylock is not exaggerated, but is thoroughly in Shakespearean keeping. Miss Elliott's Portia is one of the most interesting impersonations that she has given here, and the full strength of the company appeared with excellent effect.

An amateur performance which was an unusually attractive one was given at the Tremont last week, where the house had been hired for the week by the Knights of Columbus for the production of an extravaganza called The Wonderful Land of Man. The new piece has been by John J. Morgan and music by Joseph M. Daly. The cast was as follows:

Deputy Ed Dargan	John J. Morgan
Robert Gray	John D. Clarke
Hon. Tim Dempsey	I. J. Carlton
Ned Dempsey	Ernest Corbett
Soldier on Pioneer	Edward J. Ryan
David Crane	Thomas E. Lally
Tom Bates	Geoffrey L. Whalen
Queen Yu May	Helen Howe
Princess Irene	Mary V. Donovan
Lena Betts	Mabel McCarthy
Bunnie	Rose Curley

The piece was well received and proved far above the average of the musical comedy amateur productions. Indeed it will serve well to fill the season, which is without productions by either the Bank Officers or Cadets.

Mark Keat was the recipient of the honors of the last Actors' Night at the Castle Square, and there were a number of demonstrations to show his great popularity at the house. The play was The Shogun, in which he played Boucicault's old character. The souvenir programme had his portrait and a long list of the parts which he had played in his extended career in Boston and elsewhere.

Henrietta Crossman will give her first performance of the dramatization of Pilgrim's Progress, in which she will play Christian in Boston next fall, playing here for at least two weeks before going to New York. She had the choice of the first city, and the decision ranged between Boston and Philadelphia. Perhaps she will change her mind when she plays Philadelphia. Word has been received from Italy that Blanche Fox, a Rosalinda soprano studying abroad, has made her debut successfully in Bergamo, where she sang for the first time in La Gioconda. She adds that she has received an offer of a tour to Germany, France, Bavaria, Russia, and Egypt. That reminds me of Toxen Worm's week's tour to London, Paris, Brussels, Venice, and Elshore for E. H. Sothorn and Julia Marlowe.

The Phi Eta boys at Harvard have chosen The Plancher as their play for their coming Spring production. Its book is by H. H. Hemenway and L. M. Pritchett, with music by G. M. Golyer. There will be an unusual amount of theatrical interest in the reunion dinner of the class of 1870-73, English High School, from the fact that Thomas J. Barry, the theatrical lawyer; John Bouve Clapp, the dramatic writer and critic; and Charles H. Yale, the Philadelphia manager, are all members of the class. It will be a Grand-fathers' Night.

A new fund for raising a testimonial to H. C. Barnabee, lord of the Bostonians and Boston Ideal, has been started with Frank G. Webster, the Devonshire Street banker, as the treasurer. Already the number of subscriptions has passed the \$5,000 mark, going far ahead of the one which the Herald raised.

Mayor Fitzgerald and his family got up a party for one of the performances of The Wonderful Land of Man, the Knights of Columbus opera, at the Tremont last week.

The Castle Square is out early with its announcement that it will have a season of comic opera next Summer, and W. C. Masson will be in front just as he was then. This is the first public announcement to be made, but it will not be the only organization in the field by any means.

The Mystic Shrine of Aleppo Temple have selected Lew Fields and his company at the Majestic as the attraction for their annual theatre party the night before Washington's Birthday. Last year they saw Frank Daniels.

Robert Mantell will not play his Shakespearean engagement at the Colonial, as had at first been the plan. Instead he will come to the Tremont, which, by the way, has had a decidedly different programme from the Hackett-Savage régime which was announced so elaborately a year ago.

JAY BENTON.

CINCINNATI.

The Man on the Box—Willard in Colonel Newcombe—Benefit Notes.

(Special to The Mirror.)

CINCINNATI, Jan. 28.

E. S. Willard began what is widely advertised as his farewell engagement in this city to-night before a crowded house which evinced great interest in his portrayal of Col. Newcombe in the dramatization of the Thackeray novel. Three performances of this are to be given, and the remainder of the week will be devoted to The Middleman, The Professor's Love Story, Tom Pinch and The Man Who Was and David Garlick. The Grand Mogul, Feb. 4.

Henry E. Dixie, who has been absent from the local stage for a number of years, reappeared last night at the Lyric in The Man on the Box, which proved one of the most charming plays seen here this season. A large and enthusiastic audience was present, and the engagement will doubtless prove one of the best of the year. Mrs. Temple's Telegram follows.

The floods of the last week adversely affected the attendance at the theatres to a certain extent, street car service to the outlying portions of the city being interrupted or entirely cut off. Notwithstanding this several benefits were arranged, which added large sums to the various relief funds that were being collected. Managers Arnold and Hurlig and Seamon donated the entire gross receipts of the Thursday matinee at the Standard, and a special performance of an Old Kentucky, reinforced by some of the vanderbille acts from the Columbia, was given at the Walnut Friday afternoon. This week Henry E. Dixie and other will appear in a special programme which is being arranged by Manager Fennessy of the Lyric.

Wonderland, with Little Chip and Mary Marble featured in the leading roles, began a week's engagement at the Walnut yesterday before two fine audiences.

The Unforeseen, as given by the Forepaugh company at the Olympic, proved one of the most interesting bills of the season and drew a splendid attendance. This week the company is playing The Pride of Jennie.

Harney Gilmore in A Rocky Road to Dublin is this week's star at Heuck's and is drawing full house.

Lincoln J. Carter's latest play, While Prince Burns, is at the Lyceum and has proved one of the best attractions seen at that house in a long time.

H. A. SUTTON.

PHILADELPHIA.

De Wolf Hopper in Wang—Peer Gyst—Forbes Robertson—His House in Order.

(Special to The Mirror.)

PHILADELPHIA, Jan. 28.

De Wolf Hopper for his second and last week at the new Lyric Theatre changed his programme to Wang, one of the most pleasing and popular characters in the famous comedian's repertoire. Margaret Clark, Ada Deaves, William Danforth, Joseph Phillips, Florence Martin and Frank Casey received applause from a large fashionable audience. Henry Woodruff follows on Feb. 4 in Brown of Harvard for a two weeks' engagement.

Richard Mansfield in Peer Gyst to-night at the Garrick Theatre achieved an immense success. The staging is very costly, with massive settings comprising fourteen scenes. The engagement is for two weeks, and will be followed by Robert Edeson in Strongheart on Feb. 11.

Forbes Robertson and Gertrude Elliott opened to-night at the Chestnut Street Opera House for a week's stay, offering a varied programme which included Caesar and Cleopatra, Hamlet, Mice and Men and The Merchant of Venice. Kyle Bellew in A Marriage of Reason comes on Feb. 4 for two weeks; Robert Lorraine in Man and Superman, Feb. 18.

John Drew, with his latest, His House in Order, is in his second and last week at the Broad Street Theatre. It is the best engagement he has played in this city for several seasons. Margaret Livingston shares the honors with the star. Maude Adams in Peter Pan comes on Feb. 4 for three weeks, William Gillette in Clarice Feb. 25 for two weeks. Mrs. Leslie Carter's time in March has been cancelled.

Always a great attraction, Fay Templeton in Forty-five Minutes from Broadway, anchored to-night at the Chestnut Street Theatre for a two weeks' engagement, and received the usual joyous and hearty welcome. May Irwin in Mrs. Wilson-Andrews comes on Feb. 11 for two weeks, which ends the theatrical season.

The Education of Mr. Pipp, with Digby Bell, is in its final week at the Walnut Street Theatre, but failed to attract the attention it deserved, as it fails to please or attract benefit audiences. Jessie Busley, in In the Bishop's Carriage, comes the week of Feb. 4; The Spoilers, Feb. 11, for two weeks.

The Grand Opera House has a jolly production this week in The Mayor of Tokio with John L. Kearney in Richard Carle's role. The company comprises seventy people. Piff, Paff, Pout comes on Feb. 4.

'Way Down East, the original production, with Phoebe Davis and Robert Fischer in the leading roles, is at the Park Theatre, remaining for two weeks, and will be followed by Al H. Wilson in Meta in the Alps on Feb. 11.

Girard Avenue Theatre: Bonish Poynter in Lena Rivers is the special feature here this week, opening to a splendid house. Texas follows on Feb. 4; Theodosia E. Shen on Feb. 11.

Forepaugh's Theatre: The Girl from Broadway, a musical melange with pretty girls and pleasing plot, its second term in this city this season, holds the week here. At Piney Ridge follows on Feb. 4.

National Theatre: The Cowboy Girl, with Julia Rowland and her frisky broncos, attracted a crowded house. It is a bright comedy with pretty music and laughable situations that please popular priced audiences. Happy Hooligan is due here Feb. 4.

People's Theatre: A Man's Broken Promise, a new melodrama by Lillian Mortimer, received its first production to-night, enlisting the sympathy and approbation of a large audience. Secrets of the Police will be unfolded the week of Feb. 4.

Hart's Kensington Theatre: The Governor's Pardon, with an exciting automobile race, is the programme for the week. Dan Sully in The Matchmaker comes on Feb. 4.

Blaney's Arch Street Theatre: How Baxter Butted In, with Sidney Toiler in the title role, Della Clarke and an excellent cast, aided by pretty scenery, attracted special attention this week. The Eye Witness follows on Feb. 4; Young Buffalo, King of the Wild West, Feb. 11.

Darcy and Speck's Standard Theatre Stock company appears for week in Fitzgerald Murphy's melodrama, Beware of Men. It pleases the masses and attracts good patronage. The Factory Girl for week of Feb. 4.

Dumont's Minstrels at the Eleventh Street Opera House, are always up to date with original skits, the latest being Sweetenham and Davis; or, Get Out of Jamaica, with Hughey Dougherty and Vic Richards as the two heroes. The entire programme is full of novelties and deserve its big success and patronage.

The Metropolitan Opera company has two opera nights this week at the Academy of Music, Carmen on Jan. 29, Manon Lescaut, Jan. 31.

German Theatre Stock company, a first class organization, changes its programme nightly, but is not receiving the encouragement it deserves.

William H. Matthews, the local representative of the Shuberts at the new Lyric Theatre from the date of its opening, died in this city on Jan. 24 of pneumonia after an illness of four days. Billy Matthews was one of the most faithful, energetic and popular of managers; everybody's friend and without an enemy in the world. Peace to his ashes! Charles C. Collin, treasurer of the theatre, has been promoted to succeed the late William H. Matthews as manager. T. G. Sullivan, the assistant treasurer, being advanced to first place in the box office. S. PHAENOMENON.

ST. LOUIS.

The Social Whirl—The Daughters of Men—The Prince of India—Other News.

(Special to The Mirror.)

ST. LOUIS, Jan. 28.

That bright musical comedy, The Social Whirl, which began a week's engagement at the Garrick Sunday night, under the direction of Sam S. and Lee Shubert, was greeted with an enthusiastic welcome. It is expected that the receipts this week will be very satisfactory. The comedy in the piece is good and the various roles have been well taken. Prominent principals are Charles J. Ross, of Ross and Fenton; Fred Bond, Willard Curtis, Walter F. Dyett, Edward Craven, Mart Helsey, Elizabeth Brice, Ada Lewis, Adelaide Sharpe, Belle Oulette, Irene Hobson, and Caroline Locke. The Tourists next.

The attraction at the Olympic Theatre this week is The Prince of India, dramatized from General Lew Wallace's historical romance by J. I. C. Clarke. The producers have provided an extensive production, which was witnessed by a capacity house to-night. The cast includes a number of St. Louis favorites, and this may account somewhat for the very good advance seat sale. Some of them are William Farnum, Adelaide Keim, Emmett Corrigan, Marshall Farnum, Julie Herne, Boyd Putnam, Julius McVicker, and Monroe Salisbury. Next attraction, E. S. Willard in repertoire.

Charles Klein's new play, The Daughters of Men, which has just concluded an engagement at the Astor Theatre in New York, is this week's offering at the Century Theatre. The clashing ideas and actions of employers and employees over the broad social gulf that separates them, and which run through the play, seemed to interest those who were present Sunday night. The cast includes Dorothy Donnelly, George W. Howard, Walter R. Craven, Sidney Irving, Marie Shotwell, E. W. Morrison, Margaret Drew, Edwin Brandt, George W. Deyo, Joseph Adelman, Kate McLaurin, Collin Campbell, Frank Brownlee, and Al. E. Phillips. The Century's next attraction will be Mr. Hopkins.

The Grand's offering this week is Billy B. Van and a good company of dancers, singers and comedians presenting Variety in Politics. Van is given unlimited scope in displaying those mannerisms, funnyisms and facial contortions that have gone toward winning him fair recognition among people of his class. The Four Mortons follow.

Harry D. Carey, who wrote the play Montana, is appearing in the leading role of this piece, which is on view at Havlin's this week. There

is enough variety to interest. The Burglar's Daughter follows.

When the World Sleeps is enough of a melodramatic success to cause two big audiences to go to the Imperial Sunday. Eugene Blair in The Woman in the Case next.

A banquet was given Amelia Bingham in the ball room of Faust's Monday night, Jan. 21, by Jacob and S. N. Oppenheimer, of the Lyric Amusement Company. The decorations were in lilac and the favors were little blonde dolls in negligee, similar to that worn by Miss Bingham in her play, The Lilac Room. Miss Bingham made many friends here last Summer while playing at Suburban Garden. Those present were Mr. and Mrs. Lloyd Bingham, Mr. and Mrs. Frank E. Anfenger, Mr. and Mrs. Charles T. Cavanaugh, Mr. and Mrs. Albert Cohn, Mr. and Mrs. Aug. Dix, Dr. and Mrs. Otto E. Forster, Mr. and Mrs. Ripley B. Saunders, Mr. and Mrs. Patrick Short, Mr. and Mrs. Richard Spamer, Mrs. Georgia Head, Miss Mamie Cohn, Miss Fanny Rich, Louis Dodge, S. N. Oppenheimer, Jacob Oppenheimer, and Morris Rich.

The Lyric Amusement Company, lessee of Suburban Garden, announces the regular opening the week of May 19. J. Gordon Edwards will be stage director and C. C. Quinn, who is now stage-manager of Virginia Harned's company, will be stage-manager. William Courtney has accepted a special engagement for four weeks during the Summer in support of Miss Harned, and E. E. McLean a special engagement of one week in support of Odette Tyler, at which time a new play by Miss Tyler will be produced for the first time. Among the old and new members of the company will be the following: Harry S. Sheldon, now playing with The Shepherd King company; Harry Fenwick and Walter B. Gilbert, of the Robinson Stock company of Cincinnati, and last season at the Suburb; D. Morris McHugh and Kate Blanche, now with the Suburb Theatre of Chicago and in last year's company; Pearl Landers, Florence Fisher, now playing the leading part in The One Woman company, and Jane Whentley, now leading lady of a stock company at Providence, R. I.

CHARLES E. HUGHES.

WASHINGTON.

The Girl of the Golden West—A Marriage of Reason Produced—Strongheart.

(Special to The Mirror.)

WASHINGTON, Jan. 27.

Kyle Bellew is a return attraction at the Columbia Theatre this week, opening to-night to a large and distinguished audience, when he presented with distinct success J. Hartley Manners' new four-act play, A Marriage of Reason, founded upon Mrs. Arthur Kennard's novel, "The Second Lady DeLomb." It presents a thoroughly interesting exposition of international marital alliances as viewed in fashionable circles. The star appears to excellent advantage in one of those highly polished character creations in which he excels. The cast:

Rita Forest	Fannie Ward
Lady Ratcliffe	Julia Dean
Mrs. Elson	Margaret Fuller
Mrs. Belmont-Taylor	Maude Dean Stover
Nurse	Minnie Storey
Captain Elton	Frederic De Belleville
Lionel Meredith	Conway Temple
Tony	Richard Storey
Ben	J. K. Adams
Groom	E. L. Smith
Farley	C. Russell Sage
Lord DeLomb	Kyle Bellew

The story in brief relates to Lord DeLomb, an impeccable British peer, who makes a marriage of reason—that is, one of convenience—with a Chicago heiress, who brings him an abundance of wealth, glorious beauty and the splendid, unpolished nature of a true gentleman. She has her troubles crowded upon her from the beginning by the stiff and uncompromising attitude displayed toward her by her jealous British rivals. Lord DeLomb grows to love his American countess, and loathing the matrimonial bargain in which he had bound himself, casts aside the conditions and being of a warm, impetuous nature, after a series of many moving dramatic incidents, discovers that his countess loves him also, and the marriage of reason, that began as a bargain, becomes a marriage of true love and happiness. Second only to the success made by Mr. Bellew was that scored by Fanny Ward as Rita Forest, who quickly won admiration for her delightfully pleasing work, being eminently suited to the requirements of the exacting role. The play is staged under the direction of Herbert Gresham. Next week, The Spoilers.

A crowded house to-night at the new National again welcomed the popular actor, Robert Edeson, in Strongheart, when he was given one of the best personal welcomes. The house was decorated in college colors, for it was Georgetown University night, with the college faculty and invited guests filling the private boxes, and the house jammed with an enthusiastic gathering of friends. The Georgetown football team appeared in the big scene of the second act, and will continue to appear during the engagement. That the star and capable support were favorites goes without saying. A reception and collation after the performance, in which Mr. Edeson was the central figure, was a fitting closing event. Next week, Forbes Robertson and Gertrude Elliott.

A sold out house to-night and a tremendous sale for the week is the condition that confronts latecomers at the Belasco Theatre, where Blanche Bates returns after her lengthy New York engagement in the successful Belasco offering, The Girl of the Golden West. Miss Bates was particularly favored with honors. Next week's attraction, under the direction of Katie Wilson Greene, will be grand opera in English, with Carmen, Rigoletto, Il Trovatore and Chimes of Normandy.

Under Southern Skies, Lottie Blair Parker's favorite play, opens auspiciously twice to-day at the Majestic Theatre. An excellent company is seen in this year's presentation, which comprises Mabel Turnelle, George J. Morgan, Stella Congdon, W. H. Huntington, Nellie Lindroth, Claude Gourande, Margaret Chase, Lora Rogers and Florence Hill. Tom Waters in The Mayor of LaPlata follows.

The Academy of Music, Washington's successful and popular priced home for melodramatic offerings, was destroyed by fire early last Thursday morning. The Lincoln Hall Association at a meeting voted the sum of \$100,000 for reconstruction on the best of modern lines.

JOHN T. WARDE.

BELASCO TO ORGANIZE ROAD COMPANIES.

David Belasco is organizing for the season of 1907-08 a series of special companies to present the Belasco Theatre successes in the one-night stands throughout the country.

The plays which are to be presented include The Music Master, The Girl of the Golden West, The Rose of the Rancho, The Darling of the Gods, Sweet Kitty Bellairs, The Heart of Maryland and others to be announced later.

This move has been made necessary by the immense success of these plays and for the consequent demand for them throughout the country. Realizing that it would be impossible to fill this demand through one company for each play, whose time must necessarily be taken up in the larger theatres, Mr. Belasco has decided to organize these special companies. The casts will be composed of the best actors and actresses obtainable, and in every way the productions will closely approach those of the original companies. As for the settings and stage management, Mr. Belasco's name is its own guarantee.

ORCHESTRA LEADER DESTITUTE.

A. E. Voss, formerly a prominent orchestra leader, is now living in a destitute condition in the Salvation Army Lodging House in Chatham Square. Voss began his career as an orchestra leader in Volk's Garden, which thirty years ago was a popular vaudeville house at Spring Street and the Bowery. He conducted orchestras in many other New York houses and then went on the road with some of the big minstrel and other productions, which carried full orchestras.

ACTORS' CHURCH ALLIANCE NEWS.

Local and National Headquarters, 1431 Broadway, New York City.

The January service of the New York Chapter was held on Sunday evening, Jan. 20, at All Souls Unitarian Church. In this interesting service the Rev. Thomas R. Slicer, D.D., of the New York Chapter, and the Rev. F. J. Clay Moran, of the National Council, took part, the Rev. Mr. Slicer preaching the sermon and Dr. Moran assisting in the responsive reading and the lesson from the Gospel of St. Luke. Appropriate musical selections were given by the choir of the church. Dr. Slicer presented in the subject of his sermon, "Playwright and Preacher," a most interesting contrast showing the methods used in reaching the public through the acted play and the appeal of the preacher. He pointed out how the playwright, through long and careful preparation and through repeated and successful presentations of his work, was able to produce an impression which the work of the preacher from Sunday to Sunday could not effect so readily or with such abiding effect. This advantage the preacher intensified his obligation to make didactic influence of his work clear, wholesome, uplifting and always either directly or indirectly on the side of truth, uprightness and purity of life and thought. In words of eloquence and unhesitating sincerity the preacher portrayed the duty of the playwright to remember that no sin can dishonor the labors of those who seek the recognition and approval of the thinking public as words or scenes that embitter the memory of all who would protect the young untainted soul. The opportunities, many and inviting, which to-day present themselves for the hopeful, enthusiastic and harmonious co-operation of both playwright and preacher for the good of the community, were shown with much happy illustration and with an earnestness of appeal attesting the cordial sympathy of the preacher with every enterprise in which the Alliance is engaged, and bringing inspiration and encouragement to all who were present. A most appropriate and truthful tribute to the pulpit power and inestimable influence for good of the discourse in which sincerity, honesty, moral courage and the love of mankind was a most delightful and dominating thought.

Many exceptionally attractive features are to be noted in the January monthly reception of the New York Chapter, held in St. Chrysostom's Parish House last Thursday. The large audience of members and guests enjoyed the pleasure of several selections of his own composition by A. A. Tolhurst at the piano. The skill and grace of expression of this admirable artist were very happily shown in the Russian sketches, Impromptu in D major, and the "Rustic Dance," which he so charmingly presented. J. Leslie Gossin, always a greatly admired and warmly esteemed actor and an artist of rare elocutionary and delineative power, gave several humorous and patriotic recitations. Mr. Tolhurst kindly accompanying in one which was presented with music. Granville F. Sturgis, a popular member of the New York Chapter, recited "The Dying Hour of a Traitor," and for an encore an attractive humorous sketch. Two vocal selections by Robert Craig Campbell followed and were much appreciated. Madame Clara De Rigaud gave as a vocal selection Puccini's charming aria from Madame Butterfly. Damon Lyon, recited with fine artistic effect "Aux Italiennes," and later in the programme sang "Sing Me to Sleep" and "Four Leaf Clover." Mr. Catlin, president of the Chapter, gave the greeting to the guests, and reminded the Chapter of the various matters of interest engaging their attention for the coming months. Stating many interesting facts about the wise and judicious administration of the benevolent work of the Actors' Fund, he announced in behalf of the National Council the preparation of a book to aid the approaching fair of that Fund, and requested that all members disposed to help the undertaking report as promptly as possible to the National Council.

The January service of the Brooklyn Chapter was held in St. Paul's Episcopal Church, Clinton Street, on Sunday morning, Jan. 20, a large attendance of members indicated their interest in the beautiful musical service, and a sermon full of inspiration to Alliance workers was delivered by the rector, the Rev. W. E. L. Ward. Taking as his text the words from the Book of Acts, "They preached unto them Jesus," he presented the cause of the Alliance as a splendid and comprehensive illustration of the great truth that the highest and most effective form of gospel preaching was that which taught the duty of the believer to stand for justice, truth, charity, patience and whatsoever things shall make life brighter and men nobler. This he presented as the happy mission of the church and of the stage in the harmonious and effective work for equity and honor in the relations which both these powerful influences shall promote for the good of the community.

The members are reminded of the euchre for the National Council of the Professional Woman's League on Tuesday, Jan. 29. Tickets are to be obtained from Mrs. J. Alexander Brown or at the headquarters.

The hostess at the tea served at headquarters next Thursday will be Mrs. Damon Lyon. Vocal selections by Master Horace A. Louwe.

NEW THEATRE FOR PARIS.

A new theatre, to be called the Theatre Lyrique des Champs Elysees, it is said, is to be erected in Paris on the Champs Elysees. Besides the French committee which is in charge of the project, sub-committees have been formed in other European countries and in America. The American committee has been formed under the chairmanship of Mrs. W. K. Vanderbilt. The associate members of the committee are Mrs. John Jacob Astor, Mrs. Ogden Goelet, Mrs. Otto H. Kahn, J. Pierpont Morgan, Otto H. Kahn, Charles T. Barney, James Stillman and William K. Vanderbilt. Already the European committees have furnished \$500,000 subscription toward the \$700,000 capital, which it is estimated the project will cost, and it is expected that the remaining \$200,000 will be obtained through the influence of the socially and financially powerful committee formed here.

SALVINI WINS SUIT.

The Appellate Division of the Supreme Court in Brooklyn on Jan. 25 unanimously upheld the recent decision of Justice Dickey in which he awarded \$20,000 to Tommaso Salvini, the Italian tragedian, for breach of contract in his suit against Leibler and Company, the theatrical managers. Salvini was to have made a farewell tour of this country under the Lieblers' direction in 1904, presenting a repertoire of classical plays. When the time came for him to start from Italy the Lieblers, he alleged, refused to forward his passage money. Salvini put his case in the hands of Lawyer John R. McMullen, of 60 Wall Street, and brought suit against the managers for breach of contract.

If your dinner distresses

half a teaspoon of Horsford's Acid Phosphate in half a glass of water brings quick relief—makes digestion natural and easy.

THE LONDON STAGE.

Her Grace the Reformer—More About Nelly Nell—Some Sensations—Future Hopes.

(Special Correspondence of The Mirror.)

London, Jan. 19.

Last week it was my lot to describe sundry sensations which had stirred up our theatres and halls. This week I have to lead off by telling you that we have had a very startling sensation. This, however, has been of a theological rather than of a theatrical kind. When I tell you that this sensation has been caused by the anti-dogma, anti-creed and (according to some) almost anti-everything pronouncement by that always original young preacher, the Rev. R. J. Campbell, of that important Nonconformist church, the City Temple, you who have doubtless had this Campbellian doctrine of Campbellology cabled to you will doubtless guess what an upheaval we have had this week.

Although, of course, anything theological is foreign to this weekly Gaietyland epistle (which should be theatrical or vaudeville or nothing), you must pardon me using this subject by way of prologue for to tell you what Charles Hawtreys in one of his characters was wont to call the simple, beautiful, straightforward, unadorned truth. I must state that this new Campbell bomb boom has taken up so much space in our papers, and even among our playgoers, that all other themes, theatrical and otherwise, have been squeezed absolutely.

This Campbellbombshellboom even affected Beerbohm Tree, for (as I notified you in my last week's epistle) that renowned actor-manager had arranged to go last Thursday to deliver a sort of sermon on the drama, theology and other things at the said Rev. Campbell's afore-said City Temple. This Nonconformist Temple is situated in the hollow of the Holborn Viaduct, which hollow was once the bed of the Fleet River, where murders were wont to be committed and the corpses concerned were sent floating the said Fleet River (or ditch), always providing they were not "snatched" by certain desperadoes and sold at a dollar or so a time for dissection purposes.

But a truce to Theology! Let us to our theatricals.

Firstly, then, we have had no new play, barring a very tiny one called Her Grace the Reformer, which was produced last Saturday night at the Haymarket in front of Richard Claude Cartons then revived clever comedy, Lady Huntworth's Experiment. The above mentioned little piece, written by Mrs. Henry de la Pasture (author of Peter's Mother), was another of the new somewhat recent drama the self-deceiving Socialistic fads of the Countess of Warwick. In this piece Her Grace less resembles La Warwick than Mrs. Jellaby in Black House, for she neglects all her family and other duties in order to spout mock-democratic tirades. Like most of these anti-socialistic plays and playlets, the satire loses most of its point by being too extravagant on the other, or aristocratic, side. Still, the little piece is written in a neat literary style, such as the clever Mrs. de la Pasture has led us to expect from her pen. Ethel Matthews, one of our most photo'd stage beauties, plays Her Grace, but doesn't play it artistically enough. She displays much beauty but not enough brain.

Lady Huntworth's Experiment, one of the best and brightest of modern comedies, was warmly welcomed, all its chief incidents and droll but polished dialogue going even better than at the Criterion a few years ago. Happily Miss Compton (wife to Cartons), sister to Edward Compton, daughter to the late fine, ripe comedian, Henry Compton, and niece to the late eminent surgeon, Sir Morell Mackenzie, was again available for Lady Huntworth. This aristocratic young dame (you may remember) changes her name and takes service at the vicarage as a cook, in order to escape from a low, drunken brute of a husband, whom she is seeking to divorce. Before the divorce arrives the supposed cook is wooed by all and sundry, but there is only one man—a young captain—to whom the outwardly unemotional cook betrays any affection, and then not until nearly the end. The muddles and mixes arising from the ways of the would-be maids of the disguised Lady H. again caused infinite amusement. Other principal actors, in addition to Mrs. Cartons, were Charles Hawtreys as the somewhat favored swain, Weedon Grossmith as the offensive husband (originally played by Dion F. Dot Bonelcault), Mrs. Charles Calvert as the vicar's vineyard sister, and Fred Lewis (an hitherto unheard-of but very clever young actor, who played the vicar at short notice, owing to the regretted illness of that sound and droll comedian, Henry Kemble).

More mind reading (or so-called telepathy) has been vouchsafed to the variety sampling public this week, so widespread a fashion for this sort of thing has been the wonderous fancies caused by their astounding performances at the Alhambra. The principal new telepathists this week are a girl and a man calling themselves Trilby and Swengall, respectively. Their mind reading feats take a musical form, and much amusement have they caused since Monday at the London Hippodrome. A very artistic couple of mind readers or telepathists, called the Nassans, have also bobbed up this week, and are gaining much (more or less) psychic success at the Oxford.

Speaking of clever variety turns, a remarkably smart comedian, ventriloquist, mimic, and, indeed, all-round entertainer, named Scott Leslie, is just about to embark for your shores. He has played in every part of what Mr. Micawber calls the habitable globe, except America. When he gets among you I think you will like him.

Vesta Tilley opens at the Palace on Jan. 28 in a new show in which she will play a girl, a sort of part she has seldom if ever tried before, except, of course, in real life. Hayden Coffin goes to the said Palace on Feb. 18. In fact, most of our leading theatrical and musical lights now seem bound for the Palace and other vaudeville houses.

Before quitting variety matters, it is my painful duty to have to record the death of John Foote, one of the proprietors of the widely known Mylorama shows; also of Reddick Anderson, a very clever young actor; and of William H. Combes, who for so many years smartly ran that old established variety journal, The Extrac. In connection with this paper he introduced to London the late brilliant cartoonist and caricaturist, Alfred Bryan. My dear old friend Combes, who was one of the most lovable, noble-hearted and benevolent of men, had long suffered terribly. He leaves a widow who lately became paralyzed and totally blind.

Ellen Terry had a splendid send-off a few days ago on her final tour for your hospitable nation to play in Captain Brassbound's Conversion. The Good Hope and other plays under the management of Charles Frohman, who, by the way, is in Paris city at the moment of mailing.

Speaking about the great little "presenter," I have to keep my promise to tell you some more about C. M. S. McLellan's and Ivan Caryll's Nelly Nell at the Aldwych. Firstly, let me tell you that in the book Author McLellan shows much more artistic ability than he did in The Belle of New York. He displays more of that dramatic power which he showed in, say, Leah Klehna. With this added power, however, the brilliant Charles had also added something of muddle, doubtless from his desire to impart more plot or story than is usual in musical comedy, most examples of which (as you know) resemble the position of Poet-politician Canning's knife grinder, who on a memorable occasion exclaimed, "Story, Lord bless you! I have none to tell, sir!" But taking one consideration with another (as W. S. Gilbert's Several of the Finest sang) I think C. M. S. deserves more credit for his libretto than most of my brethren of the press have given him. If he would only when writing his plays, musical and otherwise, drop some of his little fads and affectations, such as spoiled the last act of Leah Klehna and utterly ruined The Jury of Fate, he would, I feel sure, yet give us some sound dramatic work. As a matter of fact, he is really too good a writer to spend his time on musical plays. As regards Nelly Nell, he has not too skillfully mixed his blend of melodrama and musical comedy. But

nevertheless, as I say, it is far in advance of many musical play books, although he is not always quite at his rhythmic ease as a lyricist. For, you are to know, that C. M. S. has written all the songs. This is rather an achievement in these days when (hearing C. M. S. and a Certain Person who shall be nameless) no one writes his own book and lyrics nowadays. Indeed, in most cases at the Gaiety, Daly's, the Vaudeville, the Hicks's and other theatres, there are generally several librettists, ten or twelve lyricists and quite a company of composers.

Ivan Caryll's music to Nelly Nell is in that blithe Belgian's best and brightest manner. The cast is one of the biggest ever seen in any musical play, except perhaps some of George Edwardes' "Edna May" (as I hinted last week) is really singing better than ever, and although, of course, there are many more artistic artists than she in the cast, yet Edna is undoubtedly the chief financial draw, for her photographic and picture card vogue is still extremely extensive. Thus it is perhaps not to be wondered at that "Presenter" Frohman puts outside the Aldwych and on all his big posters simply the words, "Edna May," thus ignoring the remainder of his splendidly expensive company. This company includes such skillful players as Edward Dugdale, Robb Harwood, J. J. Dallas, and your droll comedian-citizen, Joseph Coyne, who, with his quaint and truly humorous manner, has caught on with no uncertain catch. In conclusion I have only to add that the business with Nelly Nell is simply tremendous. By the way, the Referee has been asking, "Why did Nelly Nell?" Do you know?

The second Beerbohm Tree has just arranged to give a series of Shakespearean and other performances in Berlin by express wish of His Kaiserdom.

Two other sensations cropped up last week. One was the startling news that the long-talked-of Actors' Day subscription fund, started a good while ago with a view to supporting theatrical charities without having so much recourse to public donations and the much vexed benefit system, has, according to figures just received, proved a lamentable failure. Anyhow, many thousands of promoters of subscriptions have taken no further notice, and the net result (certainly under £1,500 for the whole profession) is indeed a thing for that profession to be ashamed of.

Another sensation of a sort was caused last week by statements to the effect that those actors who have been so instrumental chiefly in talking about the long promised memorial to Sir Henry Irving have climbed down somewhat from their recent lofty resolve not to stoop to ask the general public to subscribe by way of showing their respect to the late great actor. The haughty histrions now desire, it seems, to seek the press to publish subscription lists in order to draw money from outside sources. If this is carried out we may yet in the fullness of time see this disgracefully muddled memorial erected to the late great actor.

Next week we have several new shows and revivals, including The Gondoliers at the Savoy and The Stronger Sex, by a new author, at the Apollo. Anna of the Plains, adapted by H. A. Saintsbury from Alice and Claude Askers' novel of the same name, is due on Monday week. Arthur Boucher has just told me that his next new play production will be The Duel (adapted from the French) and his next Shakespearean venture either King Lear or Much Ado About Nothing.

WALTER SANFORD RETURNS.

Walter Sanford, the well-known manager and producer, arrived in San Francisco a few weeks ago with his dramatic company after a three years' tour of Australia and New Zealand. Since returning he has purchased an interest in and has assumed the personal management of the new American Theatre, San Francisco. This is the first modern up-to-date theatre to open its doors in San Francisco since the fire. It is built of steel and reinforced concrete, and represents an outlay of \$300,000. It will be dedicated by Madame Schumann-Heink.

Mr. Sanford and his dramatic company, known as Walter Sanford's American Players, left America for New Zealand and Australia on Nov. 5, 1904. An engagement of four weeks was played at Honolulu en route. A New Zealand tour of six months followed, after which an engagement of five consecutive months was filled at George Musgrave's Lyceum Theatre, Sydney. The company then went to Melbourne and played six continuous months at the Bijou Theatre in that city. The length of these engagements is extraordinary for that country. Four months was then filled at Harry Rickards' Theatre, Adelaide. The rest of the time was spent in touring the larger towns in Australia. During this period Mr. Sanford headed his company and played continuously, producing his own well known success, and other American and English dramas. His production of Uncle Tom's Cabin was an especial success, running for six weeks in Sydney and four weeks in Melbourne.

Mr. Sanford claims to be the only independent American dramatic manager who has ever made a monetary and artistic success in Australia, all other successful American dramatic enterprises having for limited engagements been under the management of C. Williamson, Australia's chief entrepreneur.

Mr. Sanford is back in America to stay and intends to acquire other interests in the California theatrical field.

GIRL IN WAITING PRODUCED.

The Girl in Waiting, a four-act comedy by Hartley Manners, was produced for the first time on any stage in the Worcester Theatre, Worcester, Mass., on Jan. 20. Florence Reed, daughter of the late Roland Reed, created the part of Lillian Turner, and carried off the individual honors. Members of the Malcolm Williams Stock company supported Miss Reed. The cast was as follows:

Lillian Turner	Florence Reed
Lady Harbottle	Miriam Ozer
Mrs. Hemmings	Mollie Ravel
Martha Watts	Louise Talbot
Miss Janeway	Ethel Grant
Amy Carter	Alice Riber
Lord Augustus Harbottle	Frank Crane
Charles Greaves	Ben Graham
Joshua Turner	George Pearce
Mr. Bland	Edwin Caldwell
Mr. Sharp	John Gorman
Mr. Parker	Frederick Sutton
Mr. Newton	Frank Bronson
Peters	Malcolm Williams

SHOT FIRED AT ACTORS.

The members of the Holy City company had a narrow escape when a man fired a rifle bullet into their train as they were leaving Colleyville, Ark., on Jan. 20. The members of the company were all in the rear coach. They had gone about three miles when they passed three armed men standing by the side of the track. Just after the train passed the men one of them raised his rifle and fired at the rear end of the train. The bullet shattered the plate glass in the door of the coach and scattered bits of glass three-fourths the length of the car. The bullet was later found buried in the side of the coach.

THEATRE MANAGER ACQUITTED.

O. F. Burlingame, manager of the Winona Opera House, Winona, Minn., on Jan. 14 was acquitted by a jury of the charge of violating the Sunday laws of the State in permitting a performance of Dangers of New York to take place at his theatre on Sunday. The jury was out only five minutes.

JOSEPH WHELOCK JR., IN TOPEKA.

Joseph Wheelock, Jr., was in Topeka, Kan., on Jan. 22 on his way to Deming, N. M., where he is going for his health. Mr. Wheelock intends to buy a ranch and take up sheep raising.

LATEST NEWS FROM ROME.

Ercolo Rivatta's David a Success—Charlotte Corday Fails—Corradini.

(Special Correspondence of The Mirror.)

Rome, Jan. 10, 1907.

A Happy and Prosperous 1907 to DRAMATIC Mirror's friends and readers all over the two worlds—old and new! Amen.

Well, we have had a busy time lately and are having it still. The number of new plays and operas all over the country is scarcely to be counted, but I will begin with Rome and the most conspicuous novelty produced here, namely, David, by a new dramatist, Ercolo Rivatta, a young poet, author and critic of great talent. David is his first play. He shows himself to be a clever constructor of scenes and scenery, a learned historian and an eloquent writer. The play is in three acts. The two first acts are full of interest, compared with which the third act might have been tame, but the young poet has made a beautiful epilogue of the sunset of David's life and the bright aurora of Solomon's reign. It is a fragment of poetry as beautiful as ever has been heard on the modern stage.

The title tells the subject. It is a Biblical drama of David, his love for Bathsheba, and his war against Abimelech. The drama itself is resumed in the two first acts. The first act especially is sober and picturesque, yet full of dramatic life. In it we have Amnon's crime and Abimelech's vengeance on him for having dishonored his sister Tamar. The second act tells of the war between David and Abimelech's death. In the third act there is a very suggestive representation of David's death by the Shulamite's side, and the act ends with the Song of Solomon, sung by Solomon himself. Some of the scenes are magnificent, especially that between Bathsheba and Abimelech, and the love scene between David and Bathsheba. The verses throughout are splendid and make David a real work of art—a little old in some parts perhaps, but of genuine beauty. Its success was undeniable, and it was splendidly played, especially by Garavaglia, who made a powerful and superb David.

Another historic play is by Corradini. It is called Charlotte Corday. If Pousard could not make his play of Charlotte Corday acceptable to the French, it was not likely that Charlotte Corday would find favor with an Italian public. In the first place, there is no love in it, and a play without love is doomed to fail in Italy. Then the subject is without interest in these days. Charlotte Corday of this new tragedy being a mysterious and silent creature, she has no Plutarch, and he has inspired her with dreams of classic heroism. She will be even greater than the heroes of ancient Greece and Rome. Her soul is exalted, and in the silence and solitude of her old Norman city of Caen, she forms the project of delivering France from Marat. She then goes to Paris and kills Marat and finally dies herself. She was born the day before her murder, and dies the following day. The silent drama of this sort is not a subject for a modern tragedy. Charlotte Corday is called in history "a living enigma." How, therefore, can she be made active? Only silence precedes her crime. How make this obscure girl the heroine of a theatrical drama? Signor Corradini, like Pousard, has made Charlotte Corday the center of a great tragedy when she was only the episode of a tragedy. Her crime in its obscurity and indecision is not capable of filling five acts or even three. It might make a poem, but never a tragedy.

Signor Corradini makes Marat so hideous that there is an excuse for the crime. Pousard, on the contrary, in a conversation between Charlotte and Danton shows how murder is always useless and criminal for whatever reason it may be committed. History, in fact, has never dared to glorify Charlotte Corday's act, and has never dared condemn it. Corradini has missed a great opportunity by not giving Charlotte's trial at the revolutionary tribunal, nor of having introduced that young German philosopher, Adam Lutz, who asked to die on the scaffold where Charlotte Corday was executed, although he has seen her but once, and that the day of her crime. This new Charlotte Corday is not destined to enjoy long life.

Testoni, one of our oldest and prolific playwrights, has written several new plays, one of which has been given lately in Turin. It is called Sparks, and its heroine is a woman in love with her own husband, and is therefore held up as an example to other wives. She is, moreover, received into the best society wherever she goes, and petted to her heart's content. Her husband, on the other hand, is not so much with his wife as he is with others. Anna, the wife, knows this and excuses his caprices, laughing at them even to a friend of his, a jovial young painter, a skeptic in love, with very few conquests to boast of. "My husband," says Anna, "is a favorite with women. But I am his favorite, and I am proud to say it." Even when she hears of her husband's scandalous conduct with her best friend she will not believe it. She defends her husband and her friend against all the world, and is more affectionate than ever toward her friend, whom she invites to spend a few days with her in the country. Curiously enough, however, the friend, instead of flirting with her husband, tries her wiles on George, the young painter. Seeing that Anna feels a sense of dislike toward her friend, though she cannot explain this feeling. Her father, however, understands, and warns her against her own danger. This opens her eyes. She sees that a single spark has sufficed to light a flame of passion in her heart, hitherto given to her husband only. But she is still a good woman, and she says to her father: "Do not fear, I shall be a good wife to the end." But her heart is dulled forever. She will be a good wife. But she loves George hopelessly; yes, but she loves him and will love him forever. She will continue to be a good wife. She will do her duty to him, but only duty. George has her heart, her soul.

Testoni's other plays as yet unacted are: Albergo, Rossini and Gaetana. Rossini is in four acts. The first act takes place in Bologna and the rest in Paris. Zaccari is to create the part of Rossini. Gaetana is a young poetess with all a poetess' defects in imitation. Signor Martoglio's Folia, which has proved a genuine success at our National Theatre, is very complicated in plot and very difficult to describe. It is in four acts, and its plot, I regret to say, is adultery, the favorite plot for Italian writers to embroider upon. At a place called Alcastello all the owners of barks are going to try and win a palio embroidered by pretty Martuzza. Bianco wins the prize and Martuzza in the bargain. For this Martuzza leaves Mauro, an old lover of hers. She soon tires of Bianco and offers to return to Mauro. But he rejects her and she takes another lover. Bianco's suspicions are aroused and he with Mauro vows to be revenged and to kill the new lover. Mauro prepares a trap for him. But it is Bianco who falls in it and dies.

D'Annunzio's new play, Nave, is being prepared at the Argentina Theatre, where it is expected to be given some time in February. A wonderful child violinist, the daughter of Annie Vivanti, and a member of the London world of Rome, has been astonishing the artistic Queen, who is a talented artist herself, and like every one else she was bewildered at the child's genius. The child played five pieces. One was Paganini's variations on one chord. She plays without music and with the ease and expression of a full-grown violinist. She has also played at the St. Cecilia Academy, when the public got on chairs to applaud and cheer her. Every one seemed to have gone mad. It was a wonderful sight, and the most wonderful of all was the child herself, in her little blue frock and blue bow in her hair.

ALEXANDRA VIARDA SECURES NEW PLAY.

Alexandra Viarda has secured the English speaking rights for Ernst von Wildenbruch's play Die Lieder des Euripides, which was a great success at the Court Theatre in Weimar. Miss Viarda is now looking for a competent translator.

PROFESSIONAL DOINGS.

The Ferris Stock company opened at the Auditorium, Los Angeles, Cal., on Christmas Day in The Great Ruby, and the first week was the largest ever played by stock in that city. Grandstand was the bill for the second week, and on Jan. 7 The Holy City was put on for one week. The business was so large that this play was continued the week of Jan. 14. The Cowboy and the Lady following. The engagement at Los Angeles is for sixteen weeks. During the Summer Dick Ferris will have stock companies in both St. Paul and Minneapolis. The executive staff at Los Angeles includes Fred G. Andrews, manager; Hale Hamilton, stage director; Alfred G. Smith, stage-manager; Arthur Hurst, scenic artist; Charles L. Wallace, assistant artist.

The first of the series of Laura Jean Libbey's dramatizations of her own novels will be produced by Charles E. Blaney at his theatre in Brooklyn on Feb. 10. The novel was called "Miss Middleton's Lover," but the play has been christened Parted on Her Bridal Tour. Victory Bateman has been engaged for the leading role.

The cast of A Yankee Tourist, besides those who have already been mentioned, includes Herbert Cawthorne, Walter Lawrence, Harry Stone, Walter Berry, Philip Smalley, E. R. Phillips, E. B. Tilton, G. J. Van Oost, Murray Darcy, Herman Kuepe, M. W. Hale, Suse Forrester and Lucy Tonge.

Ellena Maris brought suit in the Supreme Court against Mark E. Swan for an alleged balance due for services and railway fares from San Francisco. The case was tried before Judge Greenbaum and a jury on Jan. 14, and her complaint was dismissed. On Jan. 17 Colonel Milliken, attorney for Swan, entered judgment against the plaintiff for \$108.15 costs.

Edwin T. Emery will close his season of thirty weeks at the Minster Theatre, San Francisco, on Feb. 4, and will rest for a fortnight before appearing in Oakland, his next engagement. The entire original company has been re-engaged. Mr. Emery will enlarge his repertoire by the addition of Maritudo, a play of modern Italian life. Following Oakland, the Emery company will appear for seven weeks in Los Angeles, when they will return to open the new million dollar theatre, the Princess, now in the course of erection on Ellis Street, next to the new Orpheum, which opens in two weeks.

David Proctor, who has recently completed a two-seasons tour in Richard Ganthony's comedy, A Message from Mars, is arranging to make his appearance on Broadway, New York, next season in a new play that is being written for him. Mr. Proctor is an accomplished pianist, having studied music for some years in Germany. In his new play he will have a part that will call forth an exhibition of his musical talent, probably on similar lines to that of Richard Mansfield, in his presentation of Prince Karl, which is still in his repertoire.

Caro Roma has been engaged to write the music for a new tragedy opera by Paolo Amurish to be produced in Sydney, Australia, next Fall. She is also doing the music for The Shoemaker, Joe Welch's next play, and for The Avenger.

The mother of Fred Mower, of Al H. Wilson's company, celebrated the eighty-third anniversary of her birth at her home at Swampscott, Mass., on Jan. 20. Congratulatory letters and telegrams were received from many professional friends.

Mrs. Leslie Carter-Payne's portrait, which has long adorned the front page of the programme of the Belasco Theatre, has been replaced by a full page picture of Mr. Belasco's latest star, Frances Starr, now appearing in that playhouse in The Rose of the Rancho.

Mortimer Snow, Donald Harold and Geraldine Thorsley have replaced J. K. Hutchinson, Edwin Dudley and Marie Dantes in the cast of Aubrey Mittenhall's production of How Hearts Are Broken, which has been on the road and playing since the opening date, the week of July 15.

CURRENT AMUSEMENTS.

Week ending February 2.

ACADEMY OF MUSIC—David Warfield in The Music Master—307 times, plus last week—1 to 8 times.
ALHAMBRA—Vaudeville.
AMERICAN—Old Isaacs from the Bowery.
ASTOR—Blanche Wash in The Straight Road—4th week—25 to 32 times.
BELASCO—The Rose of the Rancho—10th week—67 to 73 times.
BIJOU—Alla Nazimova in A Doll's House—5 times, plus 2d week—12 to 19 times.
BROADWAY—Anna Held in The Parisian Model—10th week—22 to 29 times.
CARNegie HALL—Musical Recitals.
CASINO—Paula Edwards in Princess Beggar—4th week—25 to 32 times.
CIBC—Wine, Woman and Song—9th week.
COLONIAL—Vaudeville.
CRITERION—Lulu Glaser in The Aero Club—1st week—1 to 7 times.
DALY'S—The Belle of Mayfair—6th week—67 to 74 times.
DEWEY—Alcazar Beauties.
EMPIRE—Ellen Terry in Captain Brassbound's Conversion—7 times.
FOURTEENTH STREET—Bedford's Hope.
GARDEN—Commencing Jan. 31—The Little Michus—1st week—1 to 4 times.
GARRICK—William Collier in Caught in the Rain—5th week—32 to 39 times.
GOTHAM—Dreamland Burlesquers.
GRAND OPERA HOUSE—Annie Russell in A Midsummer Night's Dream—3d week—3 times, plus 8 times.
HACKETT—Rose Stahl in The House Lady—4th week—10th week—125 to 132 times.
HARLEM OPERA HOUSE—Vaudeville.
HERALD SQUARE—The Road to Yesterday—5th week—33 to 40 times.
HIPPODROME—Neptune's Daughter and Pioneer Days—10th week.
HUDSON—The Hypocrites—23d week—176 to 183 times.
HURDIS AND SEAMON'S MUSIC HALL—Rose Hill Folly.
IRVING PLACE—Der Blinde Passagier—3d week—14 to 20 times.
KEITH & PROCTOR'S UNION SQUARE—Vaudeville.
KEITH & PROCTOR'S 23D STREET—Vaudeville.
KEITH & PROCTOR'S FIFTH AVENUE—Vaudeville.
KEITH & PROCTOR'S 125TH STREET—Orpheo.
KNICKERBOCKER—Montgomery and Stone in The Red Mill—10th week—146 to 153 times.
LIBERTY—Eleanor Robson in Salome—2d week—9 to 15 times.
LINCOLN SQUARE—Camille D'Arville in The Belle of London Town—1st week—1 to 8 times.
LONDON—Bohemian Burlesquers.
LYCEUM—The Lion and the Moon—6th week—505 to 512 times; msa.—Clara Bloodgood in The Truth—24 times, plus 3 times.
LYRIC—E. H. Sothern and Julia Marlowe in John the Baptist—8th time; Jeanne D'Arc—1 to 6 times.
MADISON SQUARE—The Three of Us—16th week—122 to 129 times.
MADISON SQUARE GARDEN—Circus.
MAJESTIC—Henry Woodruff in Brown of Harvard—125 times, plus 6th week—45 to 53 times.
MANHATTAN—Wilton Lackaye in The Law and the Man—7th week—47 to 54 times.
MANHATTAN OPERA HOUSE—Hammerstein Grand Opera co. in repertoire—8th week.
METROPOLITAN—David Harum.
METROPOLITAN OPERA HOUSE—Conrad Grand Opera co. in repertoire—10th week.
MINER'S BOWERY—Fay Foster Burlesquers.
MINER'S EIGHTH AVENUE—Twentieth Century Maids.
MURRAY HILL—Dainty Duchess Burlesquers.
NEW AMSTERDAM—Brewster's Millions—5th week—34 to 41 times.
NEW STAR—Young Buffalo, King of the Wild West.
NEW YORK—Elsie Janis in The Vanderbilt Cup—150 times, plus 4th week—25 to 32 times.
PASTOR'S—Vaudeville.
PRINCESS—Margaret Anglin and Henry Miller in The Great Divide—17th week—136 to 143 times.
SAVOY—The Man of the Hour—6th week—36 to 43 times.
THALIA—Secret Service Sam.
THIRD AVENUE—The Goldfields of Nevada.
VICTORIA—Vaudeville.
WALACE'S—Sam Bernard in The Rich Mr. Hoggenheimer—15th week—114 to 121 times.
WEBER'S—Weber's Stock in Dream City—6th week—20 to 46 times; The Magic Knight—6th week—20 to 46 times.
WEST END—A Message from Mars.
YORKVILLE—Fantasia.

THE TRUST INQUIRY.

Investigation by the New York Grand Jury—No Result Yet Declared.

District Attorney Jerome and Assistant District Attorney Kresel on Jan. 22 began an inquiry before the Grand Jury into the charge that the Theatrical Trust had committed criminal conspiracy in restraint of trade.

There were only three witnesses examined on the first day. Assistant District Attorney Kresel put the questions. The first witness, Alfred Kohnstamm, confidential man for Al Hayman, was questioned about the formation of the Theatrical Trust. The next witness sworn was Joseph C. Watson, paying teller of the Commercial Trust Company. He simply identified signatures attached to certain contracts which had been laid before the Grand Jury and through which the District Attorney expected to establish the fact that the Theatrical Trust is operating in restraint of trade. The third witness was Robert Young, confidential man for Charles Frohman.

All Hayman, business representative for Charles Frohman, whose presence District Attorney Kresel desired, did not appear, though it was said that he was in the city. A subpoena server was sent out in search of him.

The hearing was resumed on Jan. 23, when in characteristic fashion the Trust began to throw obstacles in the way of the investigation by refusing to produce the books of either Charles Frohman or Al Hayman, and another snag was encountered when George H. Nicolai, who represents Stair and Havlin, did not appear. He sent a doctor's certificate saying that he was too ill to attend. Mr. Kresel said he had information that Mr. Nicolai was in his room at the Hotel Astor and that he wasn't so very sick. Mr. Jerome sent a man to find out just how sick Mr. Nicolai really was.

Felix R. Wendelhafer, manager of the Providence Opera House, Providence, R. I., was the chief witness, and told some pertinent things regarding the methods of the Trust. He told of his experience with the Syndicate, which booked theatrical companies for his theatre for some time. He said that the companies sent to his house took 70 per cent. of the receipts. Of the other 30 per cent. he had to give one-third to the Syndicate for booking the companies. This left him 20 per cent. of the receipts as his share of the business, and out of this he had to pay the rent of his theatre, his stage hands, for gas, electricity and other expenses. Moreover, should he make a profit one year and a loss the next, he had to bear the loss, no average being made for the two years.

He also told the Grand Jury that by his agreement with the Syndicate it had the exclusive privilege of booking companies to appear in his theatre and that he could not book any companies not controlled by it. He said the plays and the companies sent to him were so inferior that he could not make money and that finally he severed his connection with the Syndicate.

Both Louis A. Morgenstern, representative of Mr. Hayman, and Robert Young, for Charles Frohman, were served with subpoenas commanding them to produce before the Grand Jury certain books of their employers, which, it is believed, would throw much light on the Syndicate's manner of doing business. When they appeared, saying that they could not do as requested, giving that Mr. Hayman and Mr. Frohman, acting on the advice of counsel, had declined to have the books opened to the Grand Jurors. As both the managers are members of the Syndicate they cannot be compelled to produce the books, it seems, and Assistant District Attorney Kresel was compelled to get the desired information through other channels.

The investigation was resumed on Jan. 24. The chief witness was David Belasco, and other witnesses were Lee Shubert, Meyer W. Livingston, a representative of Klaw and Erlanger; H. B. Jacobs, who has a theatre in Albany and a string of small houses; William F. Connor, a member of Liebler and Company, and A. C. Campbell, treasurer of the Bijou Theatre.

The contract which was drawn up as a result of the combination formed by Charles Frohman, Al Hayman, Klaw and Erlanger and Nixon and Zimmerman was presented to the Grand Jury. It was signed on Aug. 31, 1896, to run for five years, when it was renewed. Last June it was renewed again.

Under the terms of the contract the members of the combination were to pool the profits, according to the terms in the agreement. Under the agreement each company that the Syndicate controlled got 70 per cent. of the gross profits of the house and 30 per cent. went to the manager of the house, out of which he had to give a third to the Trust.

At the time this agreement was made the Syndicate controlled about fifty theatres in various cities, and it has increased this number until it is said that now it controls five hundred of the six hundred best theatres in the country. One section of the agreement reads:

"No attraction shall be booked in any of the said theatres or places of amusement (or in any which may be hereafter acquired) which will insist on playing an opposition theatre or place of amusement in any of the cities named (or any which may hereafter come under this agreement) unless the party hereto having the theatre or place of amusement in said competitive point shall give his or their consent in writing to permit said attraction to play in the opposition theatre or place of amusement."

By the agreement the practical operations of the theatrical business was divided so that Klaw and Erlanger had the booking of all attractions; Hayman and Frohman had charge of the finances, and Nixon and Zimmerman directed the movements of all companies controlled by the Trust. It was agreed to pool all the profits and divide equally.

The direct operation of the agreement was to prevent any author, playwright or actor from getting his play produced or from playing in any theatre of prominence unless he agreed to the Syndicate's terms; to control the salaries of performers and to drive out of business managers who refused to "come to terms" with the Syndicate.

The Grand Jury concluded its investigation on Jan. 25, Lee Shubert being the only witness. The result of the investigation will probably be known some time this week.

Al Hayman, before sailing for Europe on Jan. 26 gave out the following statement: "I wish to correct some rumors which have been going around the country about the plans of the so-called Theatrical Syndicate. Every now and then some report gets into print that some merger is contemplated between ourselves and other interests. There is absolutely no foundation in fact for this rumor. Al Hayman, Klaw and Erlanger are engaged in the business of booking attractions for theatres which we represent throughout the country. They are the same theatres, with a few changes, that we have represented in the last ten years, and there is no intention to make any change in our plans. There will be no merger. There are now several circuits of theatres in the United States, and we have no desire to disturb that condition of affairs. We have been approached on the subject of a merger, but have declined it very positively."

The result of the investigation by the Grand Jury will probably not be known for some days.

NEW DRAMATIC AGENCY.

Smith and Grady have established a new dramatic agency in the Knickerbocker Theatre Building annex, and in a special communication to the profession they announce a policy of "no misrepresentation," which they hope will attract the patronage of the best among both managers and those seeking engagements.

HAUDE ADAMS' MANAGER MARRIED

John Daniels Williams, road manager for Maude Adams, was married on Jan. 27 to Adele Wiegol, daughter of William Wiegol, a business man of Quincy, Ind. The ceremony was performed by the Rev. Henry Marsh Warren.

COPYRIGHT BILL READY.

The House Committee on Patents will report the new copyright bill to the House of Representatives in Washington on Jan. 28.

The measure extends the term of copyright to the period of the life of the author and thirty years thereafter, with the provision that the author shall file notice of desire for the full term. From past experience of the copyright office, it is estimated that not more than five or six per cent. of the books copyrighted will be extended for the full period possible under the bill.

The importation clause provides that libraries may import one instead of two copies of a book in any one invoice. Other restrictions are removed. There is no limitation upon the number of volumes.

That part of the original bill known as section G, which it was asserted would give a monopoly of all the leading musical productions, so far as their production by mechanical devices is concerned, is eliminated from the measure, as well as section E. In their stead is inserted a clause which will permit the use of musical compositions by any mechanical device, except "for public performances for profit." That phrase has been defined by the courts and is construed to permit the use of musical compositions by these devices for sale for private use and for public entertainment under certain conditions.

The result is understood to be, if the bill should pass, that the composers will get no direct pecuniary benefit from the use of their compositions by the talking machines and phonographs, but their use will not be restricted to the instruments made by the so-called trusts, as would have been the case, it is charged, had section G remained in the bill.

PRICE SUES BELASCO AND MAYER.

E. D. Price, now general manager of the Interstate Amusement Company, has brought suit in the San Francisco court against Frederic Belasco, M. E. Mayer and Adolph Ramish in an action for dissolution of partnership and an accounting. Mr. Price claims that he has an interest in the property controlled by the defendants, and that he had been denied access to the books. His complaint states that he believes himself entitled to \$12,000, alleging misappropriation by the defendants. He asks that a receiver be appointed to take charge of the affairs of the partnership. The litigation arises from a dispute over the Belasco Theatre, Los Angeles. Joseph D. Redding, of New York, and E. D. Price, of San Francisco, are attorneys for the plaintiff.

MORE TICKET SPECULATOR BILLS.

Resolutions designed to abolish theatre ticket speculators were introduced by Alderman Brown, Republican, of the Twenty-seventh Assembly District, in the Board of Aldermen on Jan. 22.

The resolutions provide that "any person, firm or corporation other than the managers, lessees or proprietors of a theatre or place of amusement selling or offering to sell in the city of New York any ticket of admission to any place of amusement for any price shall be deemed a ticket speculator."

It is added that "No ticket speculator shall sell or offer for sale any ticket of admission on the sidewalks or the streets of the city," and that for every violation of ordinance the city shall receive a penalty of \$50. The resolution was referred to the Committee on Laws and Legislation.

ROYLE ENJOINS DILLINGHAM.

Edwin Milton Royle last week applied for a temporary injunction to restrain Charles Dillingham from producing Cleo, Mr. Royle's reconstruction of the old play, Article 47. The playwright claimed that the manuscript had been so changed and garbled that its presentation would be an injustice to him as an author. Cleo was announced for production at the Hudson Theatre on Feb. 11, with Mrs. Leslie Carter in the leading role. Whatever action will be taken by Mr. Dillingham has not yet been announced.

ACTORS' FUND FAIR PLANS.

The Lambs' Club, the Professional Woman's League, the White Rats, the Twelfth Night Club and kindred organizations will offer distinctive entertainments at the gigantic fair to be given in aid of the Actors' Fund of America at the Metropolitan Opera House, New York, the entire week commencing May 6. The Actors' Church Alliance will also have a booth, and Edith Tatten McGrath, chairman of the Alliance Booth Committee, has already received numerous assurances of support.

GOODWIN GETS LITTLE DORRITT.

Nat Goodwin is soon to appear in Little Dorritt, a dramatization by Franz von Schönthan, the well-known German playwright, of Charles Dickens' novel. Mrs. H. C. De Mille has just concluded arrangements with Mr. Goodwin regarding its production. Mr. Goodwin will play old Dorritt. The play will probably be tried out on the road during the Spring and will open in New York in September.

RAZINOV TO APPEAR IN NEW PLAY.

Alla Razinova will likely be seen before long in a translation of an Italian comedy by Roberto Bracco, entitled Unfaithful. Dree C. Cyr, who lays claim to the exclusive control of the English and American rights of Bracco's work, has made one translation, and another has been made in German, and has been used at the Irving Place Theatre.

THE STRONGER SEX PRODUCED.

The Stronger Sex was presented at the Apollo Theatre, London, on Jan. 22, and received considerable applause, though it is said that the play hardly reached expectations. It was, however, well acted, the principal honors going to Nina Boucclauf, Leonard Boyne, Lillian Braithwaite and Marie Illington.

WALDMANN COMING EAST.

Edward Waldmann will appear at one of the Broadway theatres in the latter part of February and March in special matinees of standard plays, including Ghosts, The Merchant of Venice, Hamlet, Faust, David Garrick, The Bells and Dr. Jekyll and Mr. Hyde. He will be supported by a special company.

GEORGE ADE'S MOTHER DEAD.

Mrs. John Ade, mother of George Ade, humorist and playwright, died on Jan. 26 in Kentland, Ind., of heart failure. She was born in 1833 near Cheviot, Ohio, and with her husband celebrated the fiftieth anniversary of their marriage in 1901. Six children survive her.

JOHN MAGUIRE AN EDITOR.

John Maguire, well known a few years ago as a successful Western manager, and previously as an excellent actor, has gone into active newspaper business. He has acquired an interest in the Daily Express, of Monterey, Cal., and is acting as associate editor of that influential journal.

SHAW'S NEW PLAY ON WASHINGTON.

George Bernard Shaw is at work on a play which has George Washington for the central figure. Arnold Daly, for whom Shaw is writing the play, is to appear as Washington. The play will be produced in New York next season.

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The best selection of coats in the market for Motorists and Chauffeurs, in all good, reliable furs.....	20% "
A number of Model garments and sample pieces, if sold without alteration.....	One-third off
Pony Jackets.....	\$55.00 to \$75.00
Pony Coats, 48 inches long.....	\$100.00 to \$125.00

NOTE—We sell only the London dyed Alaska Sealskin and the Leipzig dyed Persian Lamb.

NOTE—Caracul is fashionable and we sell it, but do not recommend it for service.

No goods sent on approval during this sale.

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BRADEN AND COMPANY'S DEBTS.

The Edwin A. Braden Company has debts of \$22,500 and assets of \$11,102, according to schedules filed yesterday in the United States District Court. The principal creditors are Castle and Harvey, painting scenery, \$4,470; Charles Browne and Company, \$1,135; Lenox Silk Mills, \$1,104; James K. Hackett, on guarantee, \$1,054; Metropolitan Printing Company, \$1,331. The assets schedule a note due from a well-known theatrical manager amounting to \$1,500. To this is added a number of smaller claims, amounting to \$881, and the two totaled at \$6,659. The properties of The Gingerbread Man are scheduled at \$4,000; the properties of Marie Correll's Man and His Angel, \$150, and The Turn of the Tide, \$100; properties of Barabas, \$100.

NEW THEATRE IN DOVER, N. J.

The new Baker Theatre, Dover, N. J., was opened on Dec. 5 by Robert Mantell in Kitchell. The new house, which is owned and managed by William H. Baker, had been building since May 7. It is of brick and is strictly fireproof, the stage being equipped with an asbestos curtain. The scenery is also fireproof. The theatre seats 1,100 people. The stage is 60 feet by 35, and the proscenium arch 32 feet by 28. There is open space completely around the house, thus affording easy exit in case of danger.

IN THE FIELD OF REPERTOIRE.

The El Dorado Stock company opened its season Jan. 2 at Bixby, Minn. The repertoire includes The Lighthouse Robbery, Virginia and Knobs of Tennessee. The roster is as follows: Tanetta Arnold, Earle Elverson, Henrietta Harrison, Eva Clark, W. A. Selroy, Le Roy Walburn, Charles Morton, Walter J. Parker, William Stoerner, Louis Harkness, William Michelson, Al Leon Bartlett.

The Orpheum Stock company will close about May 1, which will make the present season one of forty-nine weeks. The next season will open July 1. All the old members have been re-engaged, and the company promises to be the strongest in its history. Arthur Chatterton and Marie Freck being featured. The present company includes Arthur Chatterton, R. B. Le Roy, E. E. Pollock, Frank Richardson, Harry Steison, Edward Doyle, Charlie Dowd, Robert Emerson, Charles Hogan, William Well, Marie Freck, Maud Seiden, Louise Brown, Maud Edwards and Mrs. R. B. Le Roy. The company is owned and managed by Edward Doyle. The route this season includes Ohio, Pennsylvania, Kentucky, Indiana, Illinois, Iowa and Missouri.

John A. Whiteside and Will H. Strauss, who have made their reputation throughout the East in repertoire, will send out an excellent company next season, to be known as the Whiteside-Strauss Stock company, under the management of Uly S. Hill, who is now manager of the Colonial Theatre, in Akron, O. Each play will be a scenic production and there will also be a number of high class vaudeville acts from the Keith and Proctor circuit. Messrs. Whiteside and Strauss are now with the Emma Bunting Stock company, having been successful with this attraction as heavy man and comedian, respectively. The new company will be booked over the Reis, Kallin and Michler circuits.

Manager M. McCann, of the Burke-McCann company, writes THE MIRROR: "What might have been another of those frightful theatre horrors was narrowly averted by the presence of mind of my two stars, William Francis Burke and Little Geraldine McCann, during our engagement at the new Castle Theatre, Wheeling, W. Va., on the night of Jan. 23. In the middle of the third act of the play, Heir to the Throne, a fire broke out in a building about a block away from the theatre, and a fire engine drove up and attached its hose to a plug directly in front of the theatre. A panic was imminent when Mr. Burke appeared upon the stage calmly holding the hand of Little Geraldine, and with a few words quieted the audience."

The Players' Stock company has made arrangements to produce plays semi-monthly for the benefit of the St. Andrews Society of Allegheny, Pa., in their large auditorium. It will produce its first play, under terms of contract, on Tuesday evening, Jan. 29, returning to Allegheny, Pa., every two weeks. The first play selected will be A Wife's Peril, followed by The Cowboy's Honor, etc. The personnel of the company is as follows: R. E. May, Edward C. Davis, Walter L. Keiser, Al Wade Phillips, J. M. Draher, Mary G. Buckley, Edith McCarthy, Marie Schupbach, Jewel Buckley and Little Madeline Turpy. The company is under the management and direction of Mr. May, and the "Players" have been very successful playing Western Pennsylvania, Ohio, Virginia and West Virginia this season.

AMATEUR NOTES.

The Women's Club of Des Moines, Iowa, on Jan. 16 presented George Bernard Shaw's play, You Never Can Tell, at the Shrine Temple. The play was acted by members of the Garrick Dramatic Club of Drake University. The cast was as follows: Gloria, Jessie Taft; Valentine, Frederick McNulty; Dorothea Clandon, Irene Hirsch; Philip Clandon, Lloyd F. Garrett; Mrs. Lanfry Clandon, Mary F. Jones; Crampton, Laurence L. Lewis; Finch McComas, Robert L. Finch; the Walter, William C. Hoff; the Parlor Maid, Mary Riser; Bohm, Earl M. Sinclair.

The Philadelphia section of the Council of Jewish Women on Jan. 23 gave a farce entitled Modes and Manners at the Mercantile Club. The cast included Miss Heilbron, Selma Strauss, Mrs. Schamberg, Mrs. Walter D. Dalsimer, Birdie Liveright, Mrs. Max Leopold, Mrs. Max Cramhelm, Mrs. Jay C. Snipe and Zella Schamberg.

The choir of St. John's Catholic Church of Providence, R. I., on Jan. 21 gave a ladies' minstrel entertainment. The programme was as follows: "That Minstrel Man of Mine," Mamie Sweeney; "I Love You, Alice," McManus; "Brotherly Love," Catherine Gilline; "Dear Starry Eyes," Grace McCrudden; "Honey Dew," Annie Feeney; "Because I Love You, Dear," Albina Chaplain; "Anybody but You," Margaret Tully; "It's a Long Way Back to Dear Old Mother's Knee," Hugh Donnelly; "Dreaming, Love, of You," Mary McSoley; "My Gasoline Maid," Elizabeth McGinn; "Do Not Forget the Old Days," Mary Reilly; "Arra Wanna," Catherine De Basso; "When You at Last Are Mine," Mamie Colgan; dance, sketch, Elizabeth McKenna; closing overture, introducing "The Good Old U. S. A.," interlocutor, Catherine Mulgrew. The end girls were Margaret Tully, Mamie Sweeney, Catherine Gilline, Kattie Clark, Elizabeth McGinn, Annie Feeney, Catherine De Basso and Mary Carolan.

The Dilettante Players, of Brooklyn, on Jan. 28 presented Taking Chances at Labor Lyceum. The cast was as follows: John J. Ryan, Louis Charles Willis, Charles Docher, William Owens, Frederick W. Klendel, John H. Reynolds, Helen Young, Rene V. Doane, Adele Krusa, and Anna Currie.

Minnie Dorion-Crofts has joined the Players, and will appear as Gretchen in Rip Van Winkle on Feb. 6 and 7 at St. Francis Hall, Maple Street and Nostrand Avenue. Other players in the cast are: Thomas J. Butler, Norman Campbell, Thomas F. Casey, Victor Metz, William Fitzpatrick, James J. Rielly, Elizabeth Anderson and May Curran.

Evangelina was given by the Milford, Mass., Y. M. C. A. on Jan. 23. The cast was as follows: Evangelina, Elizabeth McNamara; Gabriel, Edward Z. Wilcox; Benedict, William H. Baker; Basil, Clarence E. Knox; Father Felician, Edwin B. Callahan; Rene Le Blanc, Frank E. Melan; Michael, H. E. Sherman; Indian woman, Hetty Day; Commander, W. G. Pond.

The Bowdoin Minstrels gave their annual entertainment in Brunswick, Me., on Jan. 24. The show was for the benefit of the Bowdoin baseball team. The leading parts were taken by Phillips Kimball, '07, of Newtonville, Interlocutor; B. W. Smith, '10, of Augusta; T. F. Sheham, '09, of Portland; and N. W. Cox, '08, of Portland, bones; C. S. Kingsley, '07, of Augusta; F. R. Upton, '07, of East Orange, N. J., and W. D. Lee, of Greenville, Ill., tambour. The chorus was composed of the following men: Pike, Linnell, Crowell, Woodward, Stone, Sandborn, Martin, Colbath, Crosby, Matthews, R. D. Morse, Davey, Thomas, Webster, Hovey, W. J. Crowley, Draper, Eastman, Dugan, Larrabee, Richards, F. H. Morse, Otis, Hobbs, Hurley, McGlone, Ellis, Smith, Bishop, Cooper, Leyden, J. E. Crowley, Stebbins, Pickard, Michelsky, Welch, Small, C. A. Smith, Hawes, Haines, Weston, Files, Taft, Ludwig, and Pottle.

CUES.

Fantana is to be sent out again for a tour of popular priced houses. Toby Claude will be advertised as the star.

Ernest Stallard, an English actor, for six years with E. S. Willard, has been engaged to appear with Henrietta Crossman in All-of-a-Sudden-Here, which opens at the Bijou Theatre on Feb. 11.

The tour of On Parole, which ended temporarily at Newark on Jan. 26, will be resumed in about two weeks.

George J. Hoey, Jr., a member of the Eastern Gingerbread Man company, and Corinne Frances Mason, of the Four Majors, were married at Syracuse, N. Y., on Jan. 7. Mrs. Hoey is now traveling with her husband's company.

C. F. Lorraine is again a member of The Eye Witness company.

Miss St. George Hussey has rejoined The Eye Witness company after an absence of twelve weeks.

THE NEW YORK DRAMATIC MIRROR



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The Organ of the American Theatrical Profession

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HARRISON GREY FISKE,
EDITOR.

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TO CORRESPONDENTS

As Tuesday, Feb. 12, Lincoln's Birthday, will be a legal holiday, THE MIRROR will go to press earlier than usual on the number to bear date of Saturday, Feb. 16, and it will be published on Monday, Feb. 11. Correspondents, therefore, must forward their letters for that number at least twenty-four hours in advance.

TO ADVERTISERS.

Advertisers will please note that the number of THE MIRROR to bear date of Saturday, Feb. 16, will be published on Monday, Feb. 11, owing to the fact that Tuesday, Feb. 12, Lincoln's Birthday, will be a legal holiday. The form including the last page will be closed at 3 o'clock p. m., Friday, Feb. 8, and no advertisement for that number can be received after noon of Saturday, Feb. 9.

THE TRUST INQUIRY.

SPEAKING generally, 1907 promises to be a bad year for trusts and their promoters. The investigations under Federal anti-trust laws of several of the greater trusts of the country illustrate an activity of officials under impulse of public demand, and the persons who have formed these gigantic combinations to kill competitive effort and rob the public, in the face of cumulative indictments are losing that jaunty air of unconcern that formerly characterized them when investigations were mooted, and withal are far less impudent and overbearing than they were. After a few of the more prominent of these robbers are sent to prison—as it now seems probable they will be—the beginning of a new and better order of affairs may be looked for.

For something like a fortnight the Grand Jury of New York has been making an inquiry into the operations of the Theatrical Trust, commonly known as the Theatrical Syndicate. The rushing to cover of some of the persons belonging to or associated with this combination, disobedience of subpoenas, refusals to produce books and accounts, and other tokens of a general wish of those subjected to the investigation to keep the facts from the Grand Jury speak more effectively than words can of the pertinency of the inquiry.

It will probably be several days before any definite result of this inquiry can be publicly known. From the few details of it that have been published from day to day, and conjectures based on them, it would

seem that the District Attorney had disclosed much matter bearing on the contention that this Trust or Syndicate is in purpose and operation contrary to the law against conspiracies in restraint of trade.

If by any possibility the whole truth as to the Trust or Syndicate could be disclosed before any Grand Jury, there would seem to be no doubt whatever as to the nature of the findings of that body.

COURTESIES IN FRANCE.

IN France, and particularly in Paris, the exaction of free tickets to the theatres, based on long usage and a great variety of excuses, has filled some managers with despair and made philosophers of others who were thought to have no philosophy whatever in them. Great and continuous trials and afflictions—and sometimes inflictions—chasten.

The press in France—and especially in Paris—always has been generously treated by the theatres. That is to say, the local press. In some other countries the visiting press, and even representatives of the foreign press, if the representative's duties relate even remotely to the drama, find favor. But not in Paris or in France, as a rule, for sufficient to the French theatre manager is his own.

The voluntary and involuntary concessions to the press—to his own press—by the French theatre manager, however, apparently bear but a small relation to the "courtesies" extended. Those who demand them are legion, and their "claims" would fill the calendar of a legal tribunal.

It is not known how a court of law might act regarding the "rights" to free theatre admissions for others than members of the press in France, but if one decision is to make a precedent all journalistic demands are legitimate and must be respected. In a case just decided at Certe, this is set forth and affirmed.

A traveling company was appearing at Certe, a French seaport town on the Mediterranean, and the manager sent a "letter to the editor" of the local newspaper intended to excite interest in his performance. The letter was published graciously, and two men attached to the journal afterward applied for free tickets. They were refused. Then the manager of the paper sent the theatre manager a bill for the notice published, but payment was declined.

Naturally, such a series of incidents resulted in a lawsuit. The newspaper sought to recover for the publication. But stranger than all this was the legal result—or rather the decision of the court. The judge mulcted the theatrical man in 66 francs (\$13.20) for the insertion of his letter in the paper, with exemplary damages of 25 francs (\$5) and the costs. The manager might better have issued a pair of passes.

This case aside, and treating "newspaper passes" as an isolated proposition and on the merits, there is much that can be said both in favor of such courtesies and against them. But there is a fruitful field for speculation and conjecture in a hypothetical case that might be fabricated on certain conditions local to New York. Thus, what would a court like the tribunal at Certe do to managers—like some managers here—that might there assume to refuse admission to dramatic critics who are willing to pay for their seats?

A LECTURE ON SPOKEN ENGLISH.

"Terrible," say ordinary people.
"Terrible," says Samuel Arthur King, a difference in sound, which though not audible in print, is heard very clearly when pronounced by Mr. King from the platform. There is no subject, says Mr. King, to which the average educated man or woman pays so little attention as to the speaking of his own language. A great deal of care is commonly given in the world to pleasing the eye and very little to pleasing the ear. During his lecture before the Society for the Study of Spoken English in Berkeley Lyceum on Jan. 25, Mr. King declared to his audience that neither a surgical operation nor a beautiful soul was the requisite for perfect speech, but only a mechanical knowledge of its processes, its muscular movements and its tone formation.

After defining vowel and consonant, the vowel as a free and the consonant as a checked sound, Mr. King passed to the distinction of the consonants. The raw material of speech is breath, the windpipe is the flute through which it passes. The breath may be aspirated, vibrated or nasal. The various muscular movements combined with the breath in one of these three ways produces the power of a consonant. By a close analysis it may be seen that there are simply eleven muscular movements which, acting in the three classes of nasal, aspirate and vocal, produce the twenty-three consonants. That is to say, the same muscular movement is capable of producing three sounds, one in each class. T, for instance, is a mere aspirate; preceded by a vibrato, it becomes D, or a vocal; spoken through the nose it is N, a nasal.

Three ways of using the voice were especially condemned: the aspirated voice, the cerebral L and R, that is, spoken way back in the mouth, or in the words of Henry James, "a vicious grinding of the back teeth," and above all, the nasal voice.

Mr. King pursued his subject into the realm of rhythm. By a diagram somewhat resembling the scansion of poetry, he demonstrated the regular movement and repeated beat which there is in English prose and every-day speech. Attention to this principle of rhythm results in neat, firm and fluent speech, and its disregard is the cause of the all too common grandiose delivery and artificiality.

Of the two succeeding lectures of the course, one will be upon scientific word building and purity of tone, and the other will consider related vowel sounds of speech and tendencies of pronunciation.

PERSONAL



NETHERSOLE.—Olga Nethersole recently lost a Russian sable coat worth \$3,000. The coat was sent by express to Miss Nethersole but never arrived.

KELLARD.—John E. Kellard, who is touring in Hamlet this season, has added to his repertoire Much Ado About Nothing and Othello, playing Iago in the latter.

NORDICA.—Madame Lillian Nordica returned to the operatic stage with the San Carlos Opera company at New Orleans on Jan. 26.

REJANE.—Madame Rejane has instituted at her theatre in Paris matinees for girls. These matinees occur twice a month, and such plays are presented as are suited for families.

EAMES.—Madame Emma Eames suffered a sprain of a ligament in the knee last Monday, and was unable to take part in the performance of Aida that night in the concert at the Metropolitan Opera House Tuesday night.

LABADIE.—Mr. and Mrs. Herbert Labadie (Mary Van Tromp) are spending a few days at Daytona, Fla.

TREE.—Beerbohm Tree, it is said, is soon to produce Comyns Carr's dramatization of Charles Dickens' story of Edwin Drood.

PUREFOY.—Captain Purefoy, director of the Gaiety Theatre, London, occupied a box at Daly's Theatre Wednesday afternoon as a guest of Thomas W. Ryley.

FITCH.—Clyde Fitch will be the guest of honor at a supper to be given by the press representatives of the New York theatres, at the Café des Beaux Arts, on Feb. 1.

ILLINGTON.—Next season Margaret Illington (Mrs. Daniel Frohman) will be placed at the head of her own company. She will appear about Sept. 1 at the Lyceum Theatre in Dr. Wake's Patient.

MANSFIELD.—Richard Mansfield will devote three consecutive weeks to Peer Gynt at the New Amsterdam Theatre, beginning on Feb. 25.

KNOWLES.—R. G. Knowles, who for several years has been a star in vaudeville, will on Feb. 12, at a matinee in the Carnegie Lyceum, begin a series of novel entertainments entitled "Nights with Knowles in Foreign Lands." Mr. Knowles will be the only entertainer, and will describe his travels in a humorous way.

MCALLISTER.—Paul McAllister is appearing as Othello this week at Keith and Proctor's 125th Street Theatre. Although he has been on the stage for several years and had been in the habit of attending the theatre frequently before he took up the profession, he has never seen the part of Othello played.

STEEGER.—Julius Steeger, while playing in Minneapolis last week, was seen by Rev. G. L. Morrill, chaplain of the Actors' Church Alliance, and pastor of the People's Church. Mr. Morrill was so pleased with Mr. Steeger's work in his sketch, The Fifth Commandment, that he wrote a letter to one of the local papers in which he expressed his great gratification at having witnessed the performance, which he compared to an unusually fine sermon.

FREDERICKS.—Pauline Fredericks is to be starred by James K. Hackett in The Girl in White, by Ramsay Morris. Rehearsals will begin at an early date.

THE LION AND THE MOUSE BANQUET.

Mr. and Mrs. Henry B. Harris gave a supper to The Lion and the Mouse company at Delmonico's on Jan. 24, in honor of the 500th performance of the play. Charles Klein was the special guest. From oysters at midnight to cake at 5 a. m. the supper was a complete success. The menu read something like this: "One night only, Jan. 24; Henry B. Harris presents Charles Klein (by arrangement with Lillian Klein) and a distinguished company in the gastronomic drama, in a prologue and four acts, A Supper at Delmonico's; arranged from the French by H. M. Chef and Cuvist." The cast was arranged "not in the order of their appetites," as follows: Walter Allen, Gertrude Barrett, Mr. and Mrs. Richard Bennett, Mr. and Mrs. Edmund Breese, Reginald Carrington, Fraser Coulter, Ella Craven, Mrs. H. C. De Mille, E. A. Eberle, Carolyn Elberta, Grace Elliston, Mr. and Mrs. James Forbes, Margaret Gray, Julia Hanchett, William Harris, Mr. and Mrs. Henry B. Harris, Marion Pollock Johnson, Mr. and Mrs. Charles Klein, William Lewers, James T. McDonald, Rose Stahl, Ben Stern, Charles Sturges, George Wood and Mrs. St. John Wood. Edmund Breese was stage-manager and William Harris call boy.

Speeches were made by every one present, and the hit of the evening was made by James T. McDonald, who was formerly property man with the company and is now playing a role. He referred to the occasion as the celebration of the golden wedding of The Lion and the Mouse, and based his talk on this idea. Julia Hanchett was presented with a leather medal in recognition of her constant attendance on performances. She had played her role 500 times, the only member of the company to hold that record.

An interesting feature of the entertainment was a series of clever acrobatics prepared by Mrs. Henry B. Harris and printed on a sheet separate from the menu. Her contribution to William Harris read:

Peter Pan has surely had from you a recipe. Oh, please give us the same, oh, do—so we can always be Preserved to health, and youth, and wealth, and great prosperity.

For the girl who plays the maid is this lament:

Must I say "Cub's waiting, miss?"

Aln't I got another line?

Is talent only good for this?

D—these authors! Nah! There's Klein.

This probably refers to Mr. Harris, and indicates a monumental modesty on the part of Mrs. H.:

Has some fairy blessed his life?

All the people say so.

Really, now, that doesn't go.

Rot, I say, I ought to know.

You won't tell? It's just his wife.

And so on, for thirty witty verses that touched everybody and wounded none.

PLANS FOR THE NEW THEATRE.

It has been decided to sell the greater portion of the orchestra seats in the New Theatre, which is being erected on Central Park West, in the same manner as has been done with the boxes. A single chair or a block of chairs may be bought and owned by the purchaser and may descend to his heirs. A few seats, however, may be subscribed for from year to year, and a very few may be on sale at the box office for single performances.

The founders who will own boxes are Messrs. John Jacob Astor, J. Pierpont Morgan, August Belmont, Otto H. Kahn, W. E. Vanderbilt, James Henry Smith, James Stillman, George J. Gould, Cornelius Vanderbilt, Henry Payne Whitney, Clarence H. Mackay, Hamilton McK. Twombly, Charles T. Barney, Robert R. Van Cortlandt, W. De Lancey Kountze, Edmund L. Baylis, Paul D. Cravath, William B. Osgood Field, James Hazen Hyde, Henry Walters, Henry Rogers Winthrop and Elliot Gregory.

The boxes are to be arranged in two tiers, and in many respects will be located as are those in the Metropolitan Opera House. They will number forty-six in all. The founders are to pass upon the applicants for the boxes.

The seating capacity of the theatre will be over two thousand, and the prices probably somewhat above those charged on Broadway.

BERNARD SHAW ON HUMBUGS.

Bernard Shaw at a meeting on Jan. 23 of the London Shakespeare League at King's College, Cambridge, denied that he taught in his plays that all men were humbugs. This had been asserted by the previous speaker, William Poel, who had been comparing the position of Shakespeare in Elizabethan stageland with that now held by Mr. Shaw. Shaw said neither Shakespeare nor himself believed all men to be arrant humbugs, but that "all the world's a stage," and that every man is not only a player, but an unconscious dramatist. This was a fact of which Shakespeare and himself, being professional dramatists, were peculiarly aware. People were not all arrant humbugs, but unfortunately they sometimes believed in their own dramatization.

DIRECTORS PROTEST ON SALOME.

The directors of the Metropolitan Opera House and Real Estate Company on Jan. 26 protested to Director Conried against a repetition of Richard Strauss' opera of Salome as detrimental to the best interests of the institution. It is doubtful if the opera will again be given in New York.

QUESTIONS ANSWERED.

[No replies by mail. No attention paid to anonymous, incoherent or irrelevant queries. No private addresses furnished. Questions regarding the whereabouts of players will not be answered. Letters to members of the profession addressed in care of The Mirror will be forwarded if possible.]

G. I. C., Phoenix, Ariz.: E. H. Sothern played Jack Hammetton in The Highest Bidder.

Recent: Ethel Johnson never appeared either in Babes in Toyland or The Wizard of Oz.

H. B. S., New York: Try Byron or some other dealer in actors' photographs.

A. M. G., New York: Jack Dean was not lost in the San Francisco disaster, and at present is in New York.

C. A. M., Eastport: Irene Vanbrugh originated the part of Sophie Fulgurney in Pinero's play, The Gay Lord Quex.

F. H.: If you write to Julius Steger he will probably be glad to give the information you are seeking. You will find his route in THE MINNOW under Vaudeville Performers' Data.

A. T., Jr., Cincinnati: 1. We can find no record of any such play. 2. It is always advisable to secure a copyright before submitting a manuscript.

S. P. C., Sag Harbor: Charles Hawtree is the son of the Rev. John Hawtree, a master in Eton. He was educated at Rugby and made his debut at the Princess Theatre, London, in The Private Secretary.

D. W. T., Albany: The Bohemian Girl was first performed at Drury Lane Theatre, London, on Nov. 27, 1843. W. Harrison was Thaddeus, Miss Ralston was Arline, Miss Betts was the Gipsy Queen, and Hudson was Florestine.

S. M. R., Victoria, B. C.: George Anne Bellamy was the daughter of Lord Trawley and a Quakeress named Seal, who married a Captain Bellamy shortly before her daughter's birth. She made her debut in 1742 at Covent Garden as Prue in Love for Love.

N. L. S., Rochester: The cast of The Magistrate as originally produced in New York was as follows: Agatha, Ada Behan; Aeneas Paskett, James Lewis; Colonel Lukyn, John Drew; Captain, Otis Skinner; Cis Farrington, Hamilton Bell; Beatrice, Edith Kingdon; Popham, May Irwin; Police Inspector, Augustus York.

J. B. R., Chicago.—You will undoubtedly have much trouble in booking an act that runs forty-five minutes. It is an exceptionally entertaining turn that can hold the attention of an audience for more than twenty-five minutes, and twenty minutes is the average time, even for headliners.

P. W. L., New York: An Enemy of the People, by Henrik Ibsen, was first performed in English at the Haymarket Theatre, London, on June 14, 1889. Beerbohm Tree was Mr. Stockmann; Mrs. T. Wright, Mrs. Stockmann; Miss L. Hanbury, Petra; H. Kemble, the Burgomaster; J. Welch, Horstad, and E. M. Robson, Aslanken. It was first acted in America at the English Opera House, Chicago, on March 8, 1895.

F. N. P., Brooklyn: The original cast of The Henrietta was as follows: Nicholas Vannalstine, William H. Crane; Dr. Parke Wainwright, H. J. Leithcourt; Nicholas Vannalstine, Jr., Charles Kent; Bertie Vannalstine, Stuart Robson; Lord Arthur Trevelyan, Lorimer Stoddard; Rev. Dr. Murray Hilton, Frank Tannehill, Jr.; Watson Flint, Henry Bergman; Mungrove, Louis Carpenter; Mrs. Cornelia Updike, Selena Foster; Rose Vannalstine, Sibyl Johnstone; Agnes Lockwood, Jessie Storey; Lady Mary Trevelyan, May Waldron.

CONSTANT READER, Evansville: The cast of The Tenderfoot was as follows: Professor Pettibone, Richard Carle; Colonel Winthrop, Edmund Stanley; Captain O'Reilly, Dan J. Mayle; Captain Vincent, Edwin Baker; Captain Todd, Gwynn Edwards; Honest John Martin, Henry Norman; Hop Lee, William Rock; Reckless Reddy, H. S. Austin; Big Bluff, William Russell; White Pill, Edward Beck; Able Splicer, Milton Baldwin; Marion Worthington, Helena Fredericks; Sally, Margaret Sayre; Fly Jane Flitby, Agnes Paul; Patay, Ethel Johnson.

L. S. W., New York: The Forest Lovers was produced at the Lyceum, New York, on Sept. 10, 1901. The cast was as follows: Prosper Le Gal, Harry B. Stanford; Dom Galois de Born, George W. Barber; Baron Mountford, Stephen Wright; Master Bembo, Frank C. Bangs; Vincent, Mortimer Weldon; Father Bonnard, James Otley; Matt of the Moor, L. F. Morrison; Wolfthooth, Rachel Crown; Rogeron, Richard Cochrane; Isoult, Bertha Gailand; Manifry, Rhoda Cameron; Lady Isabel, Margaret Bowne; The Abbess of Grace-Dieu, Blanche Weaver; Sister Angela, Carrie Thatcher.

J. A. O'S., Pittsburgh, Pa.: It would be a waste of time and money for you to come to New York to try to produce a new vaudeville sketch. You might engage your company, rehearse the act, and get into communication with the managers of the smaller vaudeville theatres in Pennsylvania. If one of them gives you a trial week you can tell whether it would be worth your while to try your luck in New York. In spite of the numerous theatres, there are many well-known performers who have frequent weeks of idleness, and a newcomer in the field stands a very poor chance.

THE USHER



THE MIRROR has a prime bit of news to announce about two persons who somewhat uniquely have been in the public eye through the stage.

George Bernard Shaw is at work on a play which will present George Washington as its central figure.

It is not known how Shaw will treat this illustrious personage. Politically, one might expect that the Irish-English playwright would incidentally give Washington his due as the great American patriot who wrested this country from its original domination. Shaw is not particularly British in his contemplation of historical matters that relate to America.

On the other hand, Washington would seem to be a difficult character for Shaw to handle, for Washington does not encourage the peculiar characteristics that Shaw has shown as a dramatist in dealing with historic figures.

It is said—and with something like authority—that Shaw is writing this play especially to exploit Arnold Daly in a simulation of the man "first in war, first in peace and first in the hearts of his countrymen."

Here arise other difficulties too numerous to mention. Some of them Shaw, with his intellectual agility, may be expected to surmount. Others really should appall him.

As for Mr. Daly, if he seriously expects seriously to impersonate George Washington, it is evident that there is nothing that would give him histrionic pause.

There are physical difficulties which, of course, may in a manner be overcome.

George Washington was six feet two inches in altitude, and large and athletic in symmetry with his height. Shoemakers have a knack of "building up" as to mere height, and the cotton market, no matter how it may affect speculators, never discourages proper padding.

The mental, sentimental, temperamental, psychologic and other difficulties in the premises it would not now be timely to discuss.

Josiah Flint Willard, who died in Chicago on Jan. 20, was at work on a play in which the life of the underworld was to be depicted.

Mr. Willard, who won great note as a writer under the name of Josiah Flint, on various topics associated with the criminal phase of life, had seen on the stage so many false ideas conveyed regarding the criminal classes, that he decided to attempt to portray these characters as they really are.

It is probably unfortunate for the theatre that so earnest and purposeful a writer as Mr. Willard was could not have finished his play.

On Saturday various newspapers published at length a story to the effect that Oscar Hammerstein may succeed Heinrich Conried as director of the Metropolitan Opera House.

It included statements—or rather rumors—that Herr Conried is more seriously ill than has been reported; that he is suffering from locomotor ataxia; and that conferences already have been held between several directors of the Metropolitan and Mr. Hammerstein.

The tamely conventional character of the performances at the Metropolitan this season—aside from the production of Salome, as to which the Metropolitan directors have made a formal protest to Director Conried, declaring it as their opinion that it should not be repeated—contrasted with the peculiar interest of those at the Manhattan, where Mr. Hammerstein seems to have forged success out of what was assumed at the start inevitably would prove failure, has embodied a subject that has excited interest outside of the music field, while in that field it has been a cause of steady discussion.

It is said that Mr. Hammerstein could, if he wished, sell the Manhattan Opera House to the Pennsylvania Railroad Company. When he first projected the house, it was announced that he would call it the Drury Lane Theatre—a somewhat far-fetched name for a theatre in New York—and make it the home of superlative melodrama. It would seem that such a project might succeed in New York even to-day—if the great melodramas should be forthcoming.

The publication of the rumors on Saturday inspired a multiplicity of statements from various persons interested. Various directors of the Metropolitan declared there had been no thought of a successor to Director Conried, and that Mr. Hammerstein had never been considered in that relation. Herr Conried's physicians, in a signed statement, declared he was not suffering from locomotor ataxia; and Mr. Hammerstein—who would not seem to need anybody's sympathy just now—came out

with a characteristic statement which indicated that he is very much pleased with matters as they stand.

Aside from the Hammerstein facts and point of view, however, there would seem to be trouble brewing in Metropolitan circles, Salome being the immediate bone of contention. Various directors think its production a disgrace—in which they are sustained by various critics—while Herr Conried thinks it a great artistic achievement—and this also is the opinion of other critics.

It is an interesting matter of difference as it stands.

The plan to organize a testimonial to Frank C. Bangs, detailed elsewhere in THE MIRROR, should appeal broadly, both in the ranks of the profession and among theatregoers, and its results should be in line with the deserts of the object.

Mr. Bangs, who is seventy-four years of age, has acted for more than half a century. Despite his age, he had planned to go out again this season, but was so seriously injured by an accident on the eve of his tour that he has become permanently disabled, and never again will be seen on the stage.

Ordinarily it might be assumed that an actor who has been so long in service should be provided by his own efforts against age and adversity; and this theory in common circumstances would be a correct one. But Mr. Bangs' case is exceptional. For almost the whole term of his service in the theatre this actor has devoted himself to a beautiful and exemplary charity—the care of invalids tied to him by blood, whose comfort always has been his first thought and whose dependence upon him stirred ambition in him, even at an age when men should rest and be free from care.

If all his brother and sister players were to know the exact circumstances of Mr. Bangs' life—which has been clean, noble, and a credit to the theatre—in the peculiar conditions that have surrounded him, all would consider it an honor to assist to better his present material state; and if the tens of thousands of playgoers whom he has for many years entertained each should contribute his mite to this testimonial the aggregate sum, no matter how large it might be, would be no more than worthy tribute to a worthy and deserving man, who has served so many years for their pleasure and inspiration.

There seems these days to be no economic or political discussion or event that does not, at least by suggestion, bring in something about the theatre. For instance, the St. Louis *Globe-Democrat* says, editorially:

A suggestion in the President's Panama message of the lack of amusements on the Isthmus should not be unheeded by the amusement managers. The Theatrical Trust has a number of attractions on the road this season which would not be sorely missed anywhere in the United States if they should be sent down to fill this long-felt want. Whether the audiences on the Isthmus would tolerate some of them might be a question in the case, but it would give employment to the marines to protect them. The marines, in fact, are about the only persons who might be suspected of a desire to defend them. Light offerings are what the Isthmus wants, but not so light that the offering will not balance the weight of a paper dollar paid for a balcony seat.

And yet the Trust assumes to be the best judge as to "what the people want."

ANTI-THEATRE EXCLUSION BILL.

Senator Saxe, of New York, introduced a bill in the Legislature on Jan. 21 to amend the Penal Code in relation to the exclusion of persons from theatres or other places of amusement. It provides that all persons within the jurisdiction of the State shall be entitled to full accommodations, advantages, facilities and privileges of license theatres, and that any owner, lessee, manager or employee of a licensed theatre who excludes without just cause any person or persons is guilty of a misdemeanor. The new section of the bill is as follows:

"Exclusion of persons from theatres or places of amusement.—All persons, within the jurisdiction of this State, shall be entitled to the full accommodations, advantages, facilities and privileges of licensed theatres and places of amusement, and a person who, as owner, or lessee, or manager, or employee, of a licensed theatre or place of amusement, excludes, without just cause or excuse, from said theatre or place of amusement, any person, is guilty of a misdemeanor."

BENEFIT FOR AN OLD SINGER.

A testimonial benefit was given at the Lyceum Theatre, Scranton, Pa., yesterday afternoon and evening for Henry F. Dixie, a former member of the historic Bostonians, an old-time vaudeville performer and manager, who has been stricken blind after becoming paralyzed in his lower limbs. For three years the actor, who is now in his forty-ninth year, has been incapacitated from work, while his wife, who was a member of the Bostonians with him during the time of Barnabee and McDonald, has struggled to maintain him by putting on amateur shows and local entertainments. Any members of the profession who wish to subscribe to the fund can do so by communicating with Manager A. J. Duffy of the Lyceum Theatre, Scranton, who is the treasurer of the fund. Mr. Dixie is now in a hospital at Scranton.

MRS. JONES GUEST OF HONOR.

Mrs. W. G. Jones was the guest of honor on Jan. 25 at the Fortnightly Shakespeare Club at the Waldorf-Astoria. Mrs. Jones gave many interesting anecdotes connected with her long experience on the stage. The fourth act of Twelfth Night was also read under the direction of Irene Ackerman. The next meeting of the club will be on Feb. 8. Among those present will be Charles T. Catlin, Laura Alberta, Mrs. Abercrombie, Rev. Francis J. Clay Moran, Mrs. Harry Leighton, and Mary Lynch.

A MARRIAGE OF REASON PRODUCED.

A Marriage of Reason, by Hartley Manners, was produced at Parsons's Theatre, Hartford, Conn., on Jan. 25. Kyrie Bellew appeared in the leading role, and his support included Fanny Ward, Julia Dean, Margaret Fuller, Maude Rem Stover, Mrs. Minnie Storey, Frederick De Belleville, Conway Tearle, Master Richard Storey, J. K. Adams, R. L. Smith and C. Russell Sage.

TESTIMONIAL TO FRANK C. BANGS.



The news that Frank C. Bangs, the veteran player, will never act again will sadden two generations of playgoers—the younger, which has enjoyed his admirable work in "old men" parts of dignity, and an older generation which saw Mr. Bangs in his prime, when he was a picturesque and commanding figure in the classic drama.

Mr. Bangs, after a rehearsal at Lyric Hall one evening last December preparatory to his going on the road in The Bishop's Carriage, in which play he was to appear as the Bishop, was knocked down by an express van while crossing Sixth Avenue and very seriously injured. He was taken to a hospital, where it was found that his thigh had been fractured. Owing to his age—he is past seventy—the shock to his nervous system was such that other ills supervened, and he was finally removed to his home in Philadelphia. Where his immediate injury healed it was found that he was permanently crippled, and thus the stage will see him no more.

Mindful of Mr. Bangs' long and honored career as an actor, and learning that, owing to his care of invalid relatives for a long term of years he is without adequate resources, a number of managers got together last Wednesday and discussed plans for a testimonial that should relieve Mr. Bangs from immediate solicitude as to his pecuniary necessities and obligations. David Belasco, Lee Shubert, Harrison Grey Fiske, J. J. Shubert, Benjamin F. Roeder, William G. Smythe, E. G. Gilmore, Henry Miller, Walter H. Lawrence, and E. H. Sothorn met in Mr. Belasco's office at the Belasco Theatre, elected Mr. Belasco chairman and planned preliminarily for a testimonial performance.

In a letter prepared to send to persons throughout the country who naturally will be interested in this testimonial the committee says:

"Arrangements have been made for a testimonial to Frank C. Bangs, to take place on the afternoon of Tuesday, Feb. 19, at the Casino Theatre in this city. Mr. Bangs, who is seventy-four years of age and who recently celebrated the fiftieth anniversary of his first appearance on the stage, has been permanently disabled as the result of serious injuries received in an accident at the beginning of the present season. His health is shattered and he will be unable to act again.

"This highly esteemed actor—a veritable Nestor of the stage—whose industry and enthusiasm for his profession are proverbial, now finds himself entirely without resources, a condition due not to improvidence but to his generous and exemplary care for others that have depended on him for support.

"The committee believes that the object of this testimonial will appeal to many in the field of the theatre as well as outside it for whom the ordinary benefit has but a casual interest. Mr. Bangs' distinguished and honorable career as an actor and his estimable personal qualities will be generously remembered by his comrades and by the public, we hope, in the hour of his need.

"A performance of exceptional variety and note is being arranged. Subscriptions will be gratefully received. If you desire to assist will you kindly remit to the treasurer, Mr. Guy C. Smith, at 12 West Fortieth Street, New York?"

The following press committee, appointed by the managers' committee, met subsequently and planned their work for the event: Charles Emerson Cook, chairman; Frank Wistach, Frederick D. Schrader, A. Toxen Worm, L. Anhalt, James A. Waldron, Sam Weller.

Various other committees will be named later. There will be a committee of prominent stage-managers to direct the performance, while a committee composed of prominent music directors will arrange and have charge of the music, and a committee of well-known women associated with the theatre will have charge of the programmes.

AMUSEMENT COMPANIES INCORPORATED.

The Empire Company, of Schenectady, N. Y., was incorporated with the Secretary of State on Jan. 22. The purpose of the company is to purchase, lease and manage theatres or opera houses in Schenectady and other cities and to produce operas, burlesques, vaudeville and other branches of the amusement business. The capital stock is \$30,000, and the directors are Mrs. Agnes Barry, of Albany, N. Y., H. C. Miner, New York city; Robert H. Keiler, Troy, and James J. Butler, St. Louis, Mo. The Schenectady Vaudeville Company, New York, was incorporated on Jan. 21. The company has a capital of \$10,000, and proposes providing all kinds of vaudeville and theatrical attractions, creating companies, etc., and leasing or buying real estate necessary to carry on theatrical business in all its branches in this State and other States. The directors named are Hyman Funt, Henry Brady and Harry Samwick, New York city. The Jamestown Amusement Company, of Jamestown, N. Y., was also incorporated on Jan. 21, having a capital of \$3,000, and formed for the purpose of conducting a theatre or theatres and other places of amusement, with the privilege of doing business in other States. The directors are Norman G. Parker, E. E. Parker, John Handricourt, Jamestown, N. Y., and Louis Holzborn, Buffalo, N. Y.

K. A. K. Amusement Company, of Buffalo, was incorporated on Jan. 24 with a capital stock of \$1,200. The company purposes to contract with and engage acts and performers for theatres and vaudeville shows and do a theatrical booking business. The directors are Maurice Goodman, John P. Martin and Louis Berthier, of New York. The Genesee Amusement Company, Rochester, N. Y., having a capital of \$100,000, was incorporated Jan. 24 to conduct a place of amusement in Rochester, N. Y., to erect or rent suitable buildings for amusements. The directors are George E. Barker, Geo. E. Montgomery and Charles R. Drake, Rochester, N. Y. The Sherburne Opera House Company, of Sherburne, N. Y., with a capital stock of \$10,000, has also been incorporated. Directors, Edward Daniels, Lucien A. Blanding and Edson L. Whitney, Sherburne, N. Y.

The Williamsburg Amusement Company of Brooklyn, with a capital of \$10,000, was incorporated at Albany on Jan. 18, for the purpose of conducting a concert hall and café. The directors are Louis Rosenberg, Jacob Stouff, and Philip Sherry, of Brooklyn. The United States Show Company of Watertown was also incorporated to conduct and establish amusement parlors and exhibitions of all kinds; capital stock, \$2,000. Directors, Samuel Silverman, Edward Kaiser, and Herman M. Rothenberg, of Watertown.

H. B. IRVING LECTURES ON ACTING.

H. B. Irving on Jan. 23 lectured before the students of Harvard University in the Harvard Union on the actor's present position in England and America, and the art of acting as it is practiced here and abroad. The first endeavor, said Mr. Irving, of any actor who asks for a fair, impartial estimate of the claims of his art and calling to occupy an honorable place in the regard of all right-thinking men must be in the direction of persuading men and women that the actor is not, as many simple people imagine, a fabulous, eccentric or disordered individual, to be excused or tolerated on the ground of irresponsibility of that most irresponsible of all terms, the artistic temperament; and of impressing on their minds that the conditions of success or failure in his calling and in the practice of his art are, to all intents and purposes, the same as in any other artistic calling.

Mr. Irving was specially condemnatory of the outcry against "educated" actors, declaring that the effect of the invasion of the stage by men and women of breeding can only be beneficial. As regards the art of acting, Mr. Irving said:

"The commonest fallacy, cherished by many in regard to the actor's art, is that it is the art of the mimic and nothing more, an art of adulous imitation, offering no scope to originality or independent intellectual exertion. A rough-and-ready answer to this common assertion is contained in the fact that good mimics are as a rule notoriously bad actors, and that obviously the sedulous imitation of actual men and women in the circumstances of our daily life can afford an actor little help in the portrayal of such creations of imaginative genius as Hamlet or Othello. That the art of acting had its origin, in common with the pictorial arts, in an imitation of nature, is possible and probable; that it soon passed from mere imitation to representation is certain; and therefore equally certain is it to my mind that, as a result of that transition, the actor is called upon, in common with other representative artists, to reproduce in idealized form that branch of nature—man—which is his especial study. As one great critic has tersely expressed it, 'rather the poet nor the actor pretends closely to copy nature, but only to represent nature sublimated into the ideal' and it is this process of idealization that the actor must apply to every character he undertakes to portray, no matter how nearly that character may seem to approach to every-day reality, if he would present it conformably to those rules of correct and beautiful expression that are as imperative in the art of the theatre as they are in the arts that express themselves on canvas or in marble."

With regard to the vanity of the average actor, Mr. Irving declared that this was largely due to the publicity demanded by a barefaced shipping public, and characterized much of the scandal regarding the lives of actors and actresses as malicious and false. In conclusion, he said:

"I am afraid I have dealt very incompletely with what is, all said and done, a very extensive and not altogether unimportant subject. I have left untouched many topics suggested by the present conditions of our modern stage, for I have been rather concerned in endeavoring to dispel certain fallacies that cling round the questions of the status of the actor's part and the general worthiness of his calling; of the present state of that art, of its advance in some directions, its retrogression in others, of its hopes and prospects in the future, I have not spoken. But in regard to that future I should like to say just one word. The serious difficulty with regard to the actor of the future, both in this country and in England, which we have to confront, is the most difficult and the most vital question of all. It is the question of training and experience. With the disappearance of the old stock companies, the comparatively few companies of the present day, which are devoted to the performance of anything like an extensive repertory and with the modern system of long runs, the young actor is to-day deprived of any satisfactory means of learning his business. And if from a commercial view it be his good fortune to play in very successful pieces, which run for a considerable time, he is condemned to long periods of comparative idleness during which he is unable to increase his experience, or to develop the talent he may have."

"To the earnest young actor really desirous of educating himself in his profession the present condition of things is galling and unsatisfactory to the last degree. To the young actor less earnest, less ambitious, it is merely demoralizing. What is the remedy? Is it likely that the conditions of the past will be revived? I think not. Then it must seem that we can only look to the establishment in some form or other of an academy or conservatory of acting similar to that which exists in the present day in France. That is to say—and this is most important—a school of acting in which the teachers are successful and accomplished actors, whose personal success has given them the right to teach others. In France such a school exists, attached to the State theatres, the teachers in which are the leading actors of the country. This it seems to me, as far as we know, the only system as yet devised for the education of actors that has been successful."

"The future lies to a great extent in the hands of you, the young men whom I am addressing to-night, and one of the most hopeful signs that I have seen for the future of dramatic art in this country is the keen interest which is taken here in Harvard about the art of the theatre. With a liberality by no means too common in academic circles some of you, I understand, devote some of your time to the intimate study of the drama. The more that study is cultivated among those who must be one day the intellectual leaders in their country, the greater will be the hope for the future—the hope that the drama may revive, not merely polite and social recognition, but the recognition of its intellectual importance, of its necessary part in the life of the people, such as has been accorded to, what I make bold to call, sister arts."

W. H. MATTHEWS DEAD.

W. H. Matthews, a well-known theatrical manager, who has been manager of the Lyric Theatre, Philadelphia, during the past three years, died in Philadelphia on Jan. 24. Mr. Matthews was taken ill last Sunday and grew rapidly worse. Prior to his engagement as manager of the Lyric Theatre, Mr. Matthews was for two years manager of the De Wolf Hopper company, previous to which time he was the manager of the Grand Opera House and American Theatre, of this city. The remains were brought from Philadelphia and the interment took place at Greenwood Cemetery. Mr. Matthews was born in New York forty-five years ago. He was for many years manager of the Park Theatre, Boston, and later was confidential secretary for T. Henry French. He was for seven years in the employ of William A. Brady.

JESSIE WILLIARD MARRIES.

Jessie Willard, leading woman in The Hypocrites, and John Glendinning, a member of the same company, were married on Jan. 24 by the Rev. Edward Loux, of the Broadway Tabernacle.

PLAYS COPYRIGHTED.

(Continued from last week.)

A PAGE FROM THE PAST: one act play for girls. By Marjorie Benton Cooke.
PRUNELLA: dramatic composition.
THE ROLL CALL OF HEROES: Decoration Day entertainment. By Marjorie Benton Cooke.
A SPRINGTIME FANTASY: Easter play for little folk. By Marjorie Benton Cooke.
THE SEV: play in four scenes. Adapted by Louis J. Cellia and Dell Livingston.
TIT FOR TAT: play for little folks. By Marjorie Benton Cooke.
TRUTH, THE MISCHIEF: play for girls. By A. Thompson.
WAGNER AT THE SMALLVILLE WOMAN'S CLUB: entertainment in one scene. By Ida B. Cole.
WHEN KNIGHTS WERE BOLD: Incident of King Arthur's court. By Marjorie Benton Cooke.

FAILURES MADE SUCCESSES.

THIS WEEK'S ATTRACTIONS.

Foster's.

James and Sadie Leonard and Richard Anderson, in When Caesar's Her; American Comedy Four; Mr. and Mrs. Jimmie Barry; the Vynos; Harry Thomson; Les Jundts; Jessie Laurie (American debut); Earle and Bartlett; Daly and Devere; Carroll Brothers; the Barnells; Cooper and Gear; and Zeno the Wizard.

Keith and Proctor's Union Square.

Captain George Anger and company; the Baggesons; Lewis McCord and company; Irving Jones; Polk and Kollins and the Carmen Sisters; Mitchell and Cals; Daisy Dumont; Carmen Troupe, and Howard and Rutherford.

Keith and Proctor's Twenty-third Street.

Truly Shattuck; Morris Cronin and company; Felix, Harry and Barry; Estelle Wordette and company; Dainty Four; Wylie's Dogs; Rag and Broche; Eleanor Dord, and Fred and Pauly.

Keith and Proctor's Fifty-eighth Street.

Agnes Scott and company, in The Wall Between (vaudeville debut); May Boley and the Polly Girls; Julian Rose; Crane Brothers; Nichols Sisters; Watson's Farnyard; Kitamura Japa, and the Holdsworths.

Keith and Proctor's Opera House.

Trizle Frigana; George W. Monroe; Willard Simms and company; Gallagher and Barrett; Miss Raffin's monkeys; Ella Bradna; Musical Johnstons; Arlington Four, and Bellechale Brothers.

Keith and Proctor's Fifth Avenue.

The Dances of the Seven Veils from Salome, by Baroness Von Elmer and Pilar Morin; Dorothy Russell and Harry Watson; Mr. and Mrs. Gardner Crane; Sydney Deane and company; Smith and Campbell; Colonial Septette; Bandy and Wilson, and the Aerial Shaws.

Hammerstein's Victoria.

Harry Bulger and company; Wilfred Clarke and company; Lella Schell; Military Octette and the Girls with the Baton; Norah Bayes; Jack Lorimer; Mr. and Mrs. Jimmie Barry; Almasio and Irene Lee and her Kandy Kids.

Alhambra.

Marie Dressler; Eddie Clarke and his Six Winning Widows; Ralph Johnstone; Gracie Emmett and company; George Monart; Edward Blondell and company; Carroll Johnson, and Cero Brothers.

Colonial.

Vesta Victoria (third and last week); Walter Jones and Mabel Hite; Ellmore Sisters; Patty Frank Troupe; Pat Rooney and Marion Bent; Abdul Kader and his Three Wives; Farrell-Taylor Trio, and Johnson and Hart.

Hippodrome.

Neptune's Daughter and Pioneer Days, with Powers' elephants; Curson Sisters; Marcelline; Herzog's stallions, and others.

LAST WEEK'S BILLS.

ALHAMBRA.—Tim McMahon's Pullman Porter Maids were seen for the first time in New York and scored a hit of the most pronounced kind. Mr. McMahon's reputation as a producer, which is greatly increased by his latest offering, which is elaborately staged, and being under his constant supervision, runs with smoothness and celerity. The act is in three scenes, the first showing a railroad station, in which several girls natively dressed and in black face appear and sing a little song to the effect that they are Pullman porters. They then form in a semi-circle and give a very good minstrel entertainment. The songs introduced, all of which were composed by Mr. McMahon, are "Tailorhouse Dance," "My Drummer Boy," "Cocaine Habit," "I'm Only Living for You," and "Good-Bye, I've Got to Go My Train." They are all catchy, and the ballad, "I'm Only Living for You," will soon become popular. Helen McClay was the interlocutor, and Margaret Haney and Katie Bockman were on the ends. The second scene is the train platform, with a drop showing a fine train of Pullman cars at night. The light effects used here are perfect and the illusion is almost complete. A short song leads up to the third scene, showing the watermelon patch used in the old act. The big melon is at the back, and when it is opened and the girls step forth and sing "Oh, Melon Time," the effect is superb. Mr. McMahon has exercised unusual care in the selection of the girls employed in the act, and has evidently given them a thorough training. Their voices blend harmoniously and the songs are all rendered most artistically, several of them being redemanded. During the first scene Mr. McMahon and Miss Chappelle appeared and presented their very amusing specialty, with a lot of new dialogue that is quite up to their high standard. Taken as a whole, the act is one of the best seen here in a long season. A tremendous laughing success was scored by Homer B. Mason, Marguerite Keeler and company in Hooked by Crook. Mabel McKinley was a special feature and sang several songs. A ditty called "Golden Rod" seemed to please, also another song, the name of which cannot be given on account of the singer's enunciation, which left it in doubt. Walter Jones and Mabel Hite "cut up" cleverly. Miss Hite's quaint mannerisms being especially enjoyable. A new act called Vacation Time, by the Eight English Girls, was presented under the direction of F. D. Thomas. Florence Tyler led a band of eight girls, who are chipper and pleasing. They sang "When You Kiss the Girl You Love," "The Dance of the Water Lilies" and "Won't You Be My Summer Boy?" The last song was sung before a drop supposed to represent the beach at Atlantic City, and at its conclusion the drop was raised to give the audience a surprise that brought enthusiastic applause. The girls were seen, apparently enjoying themselves in the surf, while the breakers rolled over them. The effect was gained with a sheet through slits in which the girls thrust their heads and arms, and a motion picture machine with a fine surf film. The idea is very effective and the curtain had to be raised several times. Almasio, the jumping juggler, did a number of original tricks, combining as an acrobat and juggler. His assistant is a clever comedian. George Mozart had the house in a roar from start to finish with his travesty on melodrama, and the Bell Trio and D'Almas's dogs and monkeys proved entertaining.

KEITH AND PROCTOR'S FIFTH AVENUE.—Business at this house has taken on a great spurt, and during the past two weeks the auditorium has been taxed to its capacity. This is gratifying, because the theatre in its new dress is one of the handsomest and most luxurious in the world. Ethel Levey was the principal drawing card, and sang "I Was Born in Virginia," "In California," "You've Got to Sing a Coon Song,"

and "What's the Use of Loving a Girl?" Miss Levey's dancing has improved vastly during her absence from vaudeville, and it was this feature of her act that won the greater part of the applause that was given her. She was beautifully costumed and wore a profusion of diamonds. A special feature was the first presentation in vaudeville of a condensed version of the comic opera, Dolly Varden, by Stange and Edwards, presented under the management of Milton Aborn. The musical numbers used were "Dolly Varden," "I'm Whirling Twirling," "When We Met in Lovers' Lane," "The Love of the Jay," and the finale. Lillian Spencer appeared as Dolly and sang and acted with much spirit. J. A. Wallerstedt was a manly Captain Belville and showed his splendid voice to great advantage. W. Hamilton May was effective as John Fairfax. The act was beautifully costumed and staged with a care that reflects great credit upon Mr. Aborn. A big laughing success was scored by Dan Sherman, Mabel De Foreest, and company, in a shorty version of A Jay Circus. Sherman and Billie Andrews are capital as the two "Rubes" who look alike, and Miss De Foreest made a sprightly ringmaster. The real live mule brought the act to a hilarious finish. The Jackson Family did some really startling things with their bicycles, and Alf Grant and Ethel Hoag won plenty of laughs in their diversified skit. Snyder and Buckley were as successful as any of the others, their new act being a scream from beginning to end. Julia Kingsley and Nelson Lewis scored their customary hit in a sketch the Honeycombs. Irving Jones was encores, but he needs some more new songs and talk. Mooney and Holbein opened the bill in a pleasing comedy sketch.

KEITH AND PROCTOR'S UNION SQUARE.—Katie Barry was the topline and received a welcome that was spontaneous and hearty. She opened with a new song called "Oh, Mr. Brown," which, while not as good as "Henry Brown," was cleverly rendered by the little English comedienne. "I'm in Love With the Slide Trombone" was Miss Barry's second song, and this was followed by the medley, in which she does a lot of imitations and original stunts that defy description. It does not seem to matter much what material Miss Barry uses, as her personality is so engaging that she could recite the alphabet and make her audience laugh. Morris Cronin and his assistants presented a juggling act that is neat and dexter in a suitable manner. Cronin looks like a college lecturer or the president of a Philadelphia bank, and this fact makes the comedy of the act more convincing. The laughing success of the week was scored by Willard Simms, who in Plinders's Furnished Flat can make a strip of wallpaper as amusing as a dozen monkeys. The act was accompanied by shouts of glee from start to finish. Julian Rose was on late, but his patter and parodies were relished. Wylie's dogs pleased the youngsters, and Eleanor Darrell scored with some well sung songs. The Duffin-Beddy Troupe added the grace to the end of their act, although they were last on the bill. The other numbers were by Taylor Holmes, humorist; Francella, the Belgian Hercules; Jennings and Rentfrew, comedians; Belle Fairchild, impersonator; Potter and Harris, ring experts, and Bender and Earle, musicians.

PASTOR'S.—Gallagher and Barrett, who scored the hit of their career at this house a few weeks ago, when they produced their new act, The Battle of Too Soon, were noisily greeted when they played a return date last week. Even greater success attended their efforts than before, and hearty laughs followed every line and bit of business used in this excruciatingly funny skit. The Mardo Trio, in Tommy Atkins Off Duty, were an added attraction and pleased immensely. Laredo and Blake did one of the best knockabout acts now in vaudeville. They use three tables of different sizes, and the amount of fun they extract from their efforts is placed on top of the other, until they are all in position in a confusion. William Cahill sang a new original song called "Don't Ever Try to Strike an Irishman," but his talk, with the exception of one small joke, was the same as it has been for years and years. The patrons of Pastor's ought to be able to reel off his monologue as glibly as he does himself, and he really should try to inject some new material before he comes around again. Frank Pierce and Alice Malice were seen in their very refined and pleasing singing act, in which they scored heavily. Armstrong and Clark, the song writers, presented a comedy act called Findler a Parrot that went quite well. The encore was especially good. Harry W. Murray, Verona D. Clayton and Lillian R. Drew offered a travesty on The Lady of Lyons, which was full of good old reliable lines that have done yeoman service in vaudeville for many moons. The Valadons, Ward and Adams, G. Burkhart, De Chantal Twin Sisters and Harry Milton and his fox terriers were also in the bill.

COLONIAL.—The remarkable business that prevailed during Vesta Victoria's first week was more than duplicated last week, when hundreds were turned away, unable to obtain seats, while the standing room was all occupied. Miss Victoria received an ovation at every performance, and her songs were whistled and sung by everybody in the house. "Poor John" was, of course, especially favored, and the chorus had to be repeated several times before the applause died away. Fred Walton and company appeared once more in Cissie's Dream, in which Mr. Walton does his inimitable impersonation of a toy soldier. Eddie Clarke was very popular, and assisted by his Six Winning Widows won his share of the honors. Another big laughing success was scored by Gracie Emmett and company in Mrs. Murphy's Second Husband. Miss Emmett's natural brogue and an easy, off-hand way of delivering her lines that never fails. Carroll Johnson, faultlessly attired and in excellent form, sang and talked entertainingly. Howard and North recalled boyhood days to many old gray-beards in the house, and as their skit is true to life they made a pronounced hit. The Kinsons did a very diverting specialty, in which imitations of musical instruments are a feature. The Camille Trio and the Tankas were also in the programme.

HAMMERSTEIN'S VICTORIA.—Maurice Levi and his band headed the bill and presented a programme of popular airs that quite suited the clientele of the house. This was the first appearance of the house in vaudeville, and judging by the cordial greeting given to Mr. Levi and his men it will continue to play dates for some time. The Russell Brothers, in their second week, were received with great cordiality until Thursday night, when the demonstration described elsewhere occurred. The Ellmore Sisters were more amusing than ever in their droll act, Kate's monologue being one of the big hits of the week. James Thornton, who has been away from Broadway for many months, was very warmly received and his monologue brought a number of hearty laughs. Merriment was incessant during the sketch presented by Wilfred Clarke and his very clever company. The neatly costumed and expensively staged specialty of the Meredith Sisters scored strongly, and Gardner and Stoddard pleased in a diversified sketch. The boomerang throwing of Rawson and June was a decided novelty to many in the audience. Bandy and Wilson sang and danced satisfactorily.

KEITH AND PROCTOR'S FIFTY-EIGHTH STREET.—Eva Williams and Jac Tucker made the hit of the bill in their delightful new act, Skinny's Return. Miss Williams's interesting personality never fails to impress an audience, and last week was no exception to the rule. Mr. Tucker was also well in the picture, and the sketch was applauded to the echo. Dan Burke and his School Girls made up another good number that won emphatic approval. Estelle Wordette and Jules Kusell won an abundance of laughs in Miss Wordette's extremely amusing skit. A Honey-moon in the Catskills, which she and Mr. Kusell play with abundant spirit. Polk Kollins and the Carmen Sisters played banjos very smartly. The Marco Twins amused exceedingly with their bunch of very eccentric grotesqueries. Bobby North was extremely popular, and many of the patrons voted him one of the best monologists that has appeared there this season. McIntyre and Bennett conducted a funny con-

versation on the question of eating, and Lowell and Lowell and Dana Martini were also present.

KEITH AND PROCTOR'S TWENTY-THIRD STREET.—Mr. and Mrs. Gardner Crane and company topped the list, presenting their funny protean comedy, Everybody's Up, which was briskly played and won many hearty laughs, as well as commendation for the players. Everhart, the hoopist, was a big feature, and the audience marveled as he made hoops obey his slightest movement. Egbert Van Alstyne and Louise Henry scored in their familiar and pleasing specialty. John McVeigh and Nellie Daly were seen for the first time here in a new skit called Smith's Companion, written by Joseph Hart. It is a bright, lively act, with just enough plot to carry the smart specialties of Mr. McVeigh and Miss Daly, who scored individual and combined hits. Other good numbers were by Edith Helena, who has a phenomenal voice; the Bellechale Brothers, splendid acrobats, and the Holdsworths in their comedy turn.

KEITH AND PROCTOR'S HANSEN OPERA HOUSE.—Edward Connolly and company, including the "Harlem favorite," Gerald Griffin, in George Ade's play, Marse Covington, made a big hit. Mr. Connolly and Mr. Griffin dividing the honors. Joe Welch was the headliner, and his hard-luck stories in Yiddish were found highly amusing. Julia Sanderson sang and T. O'Brien-Havel and Elie Lawrence made merry in Ticks and Clicks. Melville Ella, assisted by a piano, presented his smart drawing-room entertainment with success. The Fitzgibbon-McCoy Trio excited hilarity in The Mischiefous Brother. Bellong Brothers, the Dainty Four, and Garteile Brothers filled out the list. Business throughout the week was tremendous, and the audiences were extremely appreciative.

HIPPODROME.—The same old story of big houses twice a day was told here last week, the attractions of Neptune's Daughter and Pioneer Days proving an irresistible magnet for many thousands. The one hundredth performance was given on Friday afternoon.

The Burlesque Houses.

DEWEY.—The Kentucky Belles offered a bright, sparkling entertainment that pleased a series of large audiences. The opening burlesque is called Society, and was written by J. H. Reid, who also plays one of the important parts, assisted by Frank Carroll, Ella Reid Gilbert, Lillie Crawford and others. The olio embraced Andy McLeod, the Wlora Trio, the Century Comedy Four, and Young Buffalo, a sharpshooter. The concluding farce is called Buncoed. This week, Almasio Realties.

CIRCLE.—Wine, Woman and Song, which is making a great record at this house, continued to attract audiences that tested the capacity twice a day. Bonita and Alexander Carey are adding to their following every week, and by the end of the season they will be real New York favorites.

GOTHAM.—The Cherry Blossoms were voted one of the star attractions of the season, and the efforts of Loro and Payne, Frank Ross, and the Manhattan Comedy Four met with emphatic approval. This week, Dreamland Burlesquers.

LONDON.—The Empire Burlesquers, with Imhoff, Conn and Corinne, Martin and Crouch and others, made a big hit. This week, Bohemian Burlesquers.

MURRAY HILL.—The World Beaters, with pictures of the Gans-Herman fight, proved a strong card that drew heavily. This week, Dainty Duches.

MINER'S BOWERY.—The Jolly Girls, with Edmund Hayes as the Wise Guy, gave an entertaining performance. This week, Fay Foster company.

MINER'S EIGHTH AVENUE.—The Fay Foster Burlesquers, with two travesties and an entertaining olio, did a good business. This week, Twentieth Century Maids.

HANSEN MUSIC HALL.—The Jersey Lilies did not suffer by being transplanted to Harlem, and large audiences watched them. This week, Rose Hill Polky company.

IRISHMEN MISS ACTORS.

A remarkable demonstration occurred at Hammerstein's Victoria Theatre on Thursday evening last, in which about 300 men took part. As soon as the curtain rose on the act of the Russell Brothers, there were loud cries for a call from all parts of the house. The outbreak had evidently been carefully planned, and those who took part in it went at their work with a will. The rest of the audience looked on in astonishment, while several women showed signs of great alarm as the noise continued without abatement. The Russells attempted to go on with their act, but it was useless, as their voices were drowned by the racket. Mr. Hammerstein ordered the curtain rung down, and when this was done the noise subsided. A few minutes later, when the intermission was announced, an elderly man with a gray beard arose from his seat in the front of the orchestra and addressed the audience. He stated that the large committee who had caused the disturbance represented ninety-one Irish societies of New York city, the members of which had made up their minds that the ridicule heaped upon the Irish race by certain players would have to be stopped, and that this means had been taken to express their disapproval. He said that the same course would be pursued in every local theatre where in the opinion of the members it might become necessary.

Several days ago a committee of Irishmen called upon Mr. Hammerstein and told him that at a meeting held on the preceding Sunday they had been selected to call upon him and tell him that the act of the Russell Brothers must be modified or omitted entirely. Mr. Hammerstein could not see his way clear to comply with their demands, as he had a contract with the Russells, and moreover, as they had been doing the same act for over twenty years, he could see no good reason for cutting them out of his bill. It was then decided to try the drastic method described above, and though the expense was large, the plan was carried out to the letter.

The Russell Brothers did not appear on Friday afternoon, but went on as usual on Friday evening and were given an ovation, the noisy committee being absent. To guard against a repetition of the disturbance there were twenty-one uniformed policemen and ten detectives in plain clothes scattered through the theatre, but they were not called upon to do anything but laugh at the antics of the Irish Servant Girls, as everybody has laughed at them for over two decades.

The Russells are billed as the headliners at the Orpheum, Brooklyn, this week, and more trouble may be expected, as a committee of the United Irish Federation called on Manager Percy G. Williams last week and urged that the names of the Russells be taken out of the bill. Mr. Williams informed the committee that in his opinion the sketch cast no reflection upon the Irish; that it was meant simply to amuse; and the delegation retired in an unsettled frame of mind. On Sunday Mr. Williams received a communication from the Federation, in which it was stated that if the Russells removed the "offensive" portions of their act they would be allowed to appear without molestation. Mr. Williams did not allow the matter to disturb his usual equanimity, and will keep his contract with the Russells.

SCRANTON TO HAVE NEW HOUSE.

Scranton, Pa., will be able to boast of no less than six theatres in the near future, as plans were filed last week with the authorities of that bustling city for a new playhouse, to be built by the Columbia Amusement Company. The house will be used for burlesque attractions, in opposition to the Star Theatre, which is connected with the Empire Circuit. The site of the new theatre is where the Penn Avenue Baptist Church now stands. It will be built after the plan of the Gayety Theatre in Baltimore, with every modern improvement, and will seat about 1,500. Work will be started at once, and the house will be ready to open Aug. 26.

LONDON VAUDEVILLIANS STRIKE.

The managers of several music halls in London received a severe shock on Tuesday evening last when they found it would be impossible to give performances owing to the fact that the performers and employees had gone on strike. The strike started on Monday night at some of the suburban halls, and by Tuesday evening it had reached alarming proportions in London. The strike was ordered by the National Alliance, which represents music hall performers of all grades, musicians, stage hands and other employees. The alliance, at a meeting held some time ago, fixed up a "charter" embodying conditions upon which all artists must be engaged. The principal demands are that artists shall be paid extra for matinees instead of giving their services free, as is the present custom in many cases, and that all disputes shall be referred to arbitration. A provision of the "charter" stipulates the minimum scale of wages to be paid different classes of employees. The efforts of the members of the alliance are directed against the Syndicate houses, the independent managers not being affected to any extent.

The trouble has been brewing for some time, and the members of the alliance, seeing no chance to settle the matter amicably, resorted to a strike that compelled the closing of seven theatres, including the Tivoli, where a number of the best known stars are booked. On Wednesday the managers made an attempt to open their theatres and give performances with artists who are not affiliated with the alliance movement, and turbulent scenes ensued. Mrs. James Brown-Potter was one of the volunteers who came to the aid of the managers, and she persisted in playing in spite of appeals made to her by "pickets" posted in the vicinity of the Oxford, where she appeared. Camille Clifford undertook to help to break the strike, but was persuaded to depart without giving a performance. The public is deeply interested in the affair, and some of the players who appeared were hissed unmercifully by the small audiences that gathered in the halls that are under the ban. The "pickets" include artists of the highest grade, such as Arthur Roberts, Little Tich, Alec Hurley, Harry Fragon, Marie Dainton and Harry Lauder. No less than five hundred of these amateur detectives were at work, and they left nothing undone that might add to the success of their cause.

The members of the alliance announced late last week that they will organize companies and present all-star bills at other theatres, such as the public has never seen, and hope by this means to make money enough to carry on their campaign. The managers, hearing of this, have taken steps to prevent the appearance of the artists at these performances, claiming that under their contracts they cannot appear anywhere except at the house mentioned in the contracts. The situation is extremely interesting and is very much like one that occurred in this country six years ago, when the White Rat took similar action, causing the managers great inconvenience. That the White Rats are in sympathy with their striking brethren in London was proven on Friday, when the following telegram was sent from the offices of the Rats to the National Alliance: "Are with you heart and soul and will do everything possible to help your cause; taking immediate action."

MELVILLE MAKES A PROTEST.

Frederic Melville, manager of "La Motogiri," writes this morning from Melbourne, Australia, to protest against a statement sent to a New York paper by a performance correspondent last Fall, to the effect that "La Motogiri" had been a big failure in Australia and that as a rule the Australians had no use for American acts and that they did not get fair play in the Antipodes. Regarding the first matter, Mr. Melville incloses a letter signed by Harry Richards, the Australian manager, which reads as follows: "I consider 'La Motogiri' one of the most genuine novelties I have ever imported to Australia. A big draw and an artistic success, and reflects great credit on Doris Chestney, the young lady who has created this inimitable and phenomenal impersonation."

In reference to the treatment of artists from America or elsewhere, Mr. Melville states that the audiences are extremely appreciative of good work, and there is no country in the world where such hearty welcomes are given and where such open-handed hospitality exists as in Australia. Mr. Richards describes as one of the sparest business men he has ever met; a man who never considers a salary too large when he wants an act, and one of the ablest amusement directors on the globe.

"La Motogiri" closed in Melbourne on Dec. 15, and immediately afterward Mr. Melville signed a contract with the manager of Fitzgerald Brothers' Circus for a nine months' tour of India, opening at Madras Jan. 20, so that it will be a long time before Mr. Melville and his attraction will be seen in their own country.

HILARIOUS ELEPHANTS.

Elephants and camels are usually staid, well-behaved beasts, but under the influence of liquor they are apt to carry on just as men do when they take a few drops too much.

This was proven at Peru, Ind., a few days ago when the Hagenbeck Circus arrived to go into winter quarters. As the animals had just come from Mexico, the trainers were afraid that the sudden change of climate would affect their charges, so a barrel and a half of whiskey was mixed with the bran given the elephants and camels for breakfast. They ate it with great relish, and then were started on a three-mile walk from the depot to the winter quarters. The elephants staggered, wobbled and trumpeted joyfully, and the camels took on silly expressions as they found that their feet would not go where they wished them to. The circus men had the time of their lives getting the twenty-one elephants and sixteen camels to their destination, but finally they were safely housed and they all laid down to sleep off the effects of their little spree.

THE YIDDISH VAUDEVILLE STRIKE.

Several of the Yiddish actors who are on strike on the East Side were taken to court last week and fined for various offenses. Two of them attempted to break up performances given at the "scab" theatres by shouting "Are" in the middle of the entertainment. In one case this method of helping the cause of unionism almost resulted in a panic, but the people in the house remembered that they would not be able to get their money back if they rushed into the street, so they waited to see the alleged fire with their own eyes before they started for the doors. As there was no sign of smoke they settled back in their seats, while the would-be starter of the panic was hauled to the police station. On Friday evening the strikers and their wives, sisters and acquaintances formed in line and paraded through the streets of the East Side looking for sympathy. The line of march led past the theatres affected by the strike, and the paraders uttered the Yiddish equivalent for "boo" with great emphasis, so that the obdurate managers could not fail to be impressed. The trouble took a serious turn on Sunday evening last, when several of the striking actors, who were doing picket duty in front of Agid's Music Hall on Clinton Street were set upon by a typical gang of East Side toughs and badly beaten. An immense crowd gathered, and the melee soon took on the aspect of an Irish fair, where the rule is, "Wherever you see a head, hit it." The reserves were called out and the police had their hands full in restoring order.

PECK'S BAD BOY CONDENSED.

Harry Crandall, who toured the country for several years as the Dutch grocer in Peck's Bad Boy, has arranged a one-act version of the farce that will be done in vaudeville with Mr. Crandall in his original role, supported by a strong company. Max S. Witt has composed several new musical numbers for the act, and special scenery will be provided.

PICTURE OPERATORS ORGANIZE.

The Moving Picture Machine operators Union No. 12,370, of Philadelphia, Pa., was organized on Sunday, Jan. 6, upon the receipt of a charter granted by the American Federation of Labor. Organizer W. C. Hahn instituted the local on that date with the following officers: President, M. E. Backenstoss; Vice-President, P. Marks; Secretary, W. A. Hogenkamp; Treasurer, J. Krosch; Guardian, V. Hoss; Guard, E. French. The movement was the result of preliminary meetings, and the organization starts with a membership of thirty-five. It is the intention of the local to have all applicants pass an examination as to their ability prior to their being admitted to membership. The organization is the second of its kind and starts with bright prospects. The local meets every Sunday at two P. M., at the United Trades Association Hall, 232 N. Ninth Street, Philadelphia.

THE SALONE DANCE.

It was natural to expect that the "Dance of the Seven Veils" from Salone would find its way into vaudeville, and the Keith and Proctor management is the first to take advantage of the curiosity of the public, which has been stirred to the boiling point by the immense amount of newspaper space given to the matter during the past week. As a special feature of this week's bill at the Fifth Avenue Theatre, Mlle. Pilar Morin is presenting the dance to Massenet's music. The Baroness von Eisner describes the movements, explaining the meaning of each of the seven veils as they are discarded by the dancer. Before many days it is likely that every burlesque company in the country will feature the dance, and some may even go so far as to have a dozen girls doing it at once, making it a "big act," after the fashion of the Uncle Tom's Cabin companies that carry four or five Topazs.

THE ACOUSTICS WERE BAD.

Manager Taylor, of Taylor's Castle Garden Theatre, in Seattle, had to close the house recently for several days in order that a much needed improvement might be made. The theatre was formerly a church, the ceiling being very high and of Gothic pattern, and it was found that patrons seated in certain parts of the building got a very confused idea of what was taking place on the stage. The words and music of a song, for instance, would wander up into the rafters and descend, as it were, in a lump on the puzzled spectators, and it frequently happened that notes and words got so badly tangled in the beams that they never came down at all. The complaints were so numerous and so strong that Mr. Taylor decided to close the house until a sounding board could be installed.

MABEL HITE'S NEW PARTNER.

Mabel Hite, who is the wife of Michael Donlin, one of the members of the New York League Baseball team, will be seen in a new act next season, in which she will be assisted by her husband. The act cannot be produced this season, as Mr. Donlin is under contract with the "Giants," and will soon begin practice in California for the coming baseball season. However, he is already hard at work learning his lines and taking instruction from his wife in the matter of stage business and make-up. The new turn will be put on at the close of the ball season next Fall, and the "fans" will look forward to the event with great interest.

BAILEY WILL CONTEST.

A contest over the will of the late James A. Bailey, the circus proprietor, who left a fortune of several millions, was begun recently before Frank V. Millard, Surrogate of Westchester County. The contestants are Mary Gordon and Anna Robinson, of Detroit, nieces of the testator, who allege that Mr. Bailey was of unsound mind and incompetent when the will was made. The principal clause in the will reads as follows: "I do not feel that any other person or persons has or have any claim upon my bounty, and I do, therefore, give, bequeath, and devise all my property to my wife and to none other."

ROYAL FOLK TO PLAY IN PARIS.

Princess de Broglie and her husband, the Prince, who were introduced into vaudeville by Percy G. Williams, and who have been appearing at a London music hall, have signed a contract to appear at the Scala Theatre in Paris for the month of May. It is said that their weekly salary will be \$3,000, which is one of the largest ever paid by a Paris manager for an attraction. The Prince's family, one of the most aristocratic in France, is bitterly opposed to his appearance in a theatre as a performer, and will probably bring strong pressure to bear to sidetrack the engagement.

"PADDY THE PIG" TO ACT.

Clarence O'Brien, better known by his nickname, "Paddy the Pig," who has kept a saloon on Sixth Avenue for several years, has decided to dispose of his interests in the liquid refreshment business and go into vaudeville as a monologist. He has commissioned James Thornton, the comedian, to write a line of talk, and he may possibly throw in a short song and a few steps, although the possibility of his doing the latter is extremely doubtful, as he weighs 365 pounds. The date and place of his debut have not been decided upon, but when he does step forth John L. Sullivan will have to look to his laurels.

BIG SPECTACLE FOR EXPOSITION.

Bolossy Kiralfy has leased the Coliseum on the grounds of the Norfolk Horse Show and Fair Association for a period of several months, beginning in April, and during the run of the Jamestown Exposition will present an immense spectacular production that he says will excel all his previous efforts, including America at Chicago in 1893 and Louisiana at the St. Louis World's Fair. The Coliseum will be remodeled into an immense theatre building fashioned after the Olympia in London.

A RUMOR DENIED.

Brooklyn produced a rumor last week to the effect that Keith and Proctor contemplated taking a lease of the large building at 503 Fulton Street, formerly occupied as a dry goods establishment, and would have the place remodeled into a theatre for vaudeville. The rumor was denied emphatically at the Keith offices. Keith and Proctor are still in the lookout for a house in Brooklyn, or a site for a new one, in case it should be found necessary to build, but have not made definite arrangements up to date.

EDA BOTHNER INJURED.

Eda Bothner, who supports Valerie Bergere in A Bowery Camille, was seriously injured in Buffalo on Tuesday evening last. As she was leaving Shea's Theatre she slipped and fell on the icy sidewalk, sustaining a compound fracture of one wrist. Marjorie Clark, a friend of Miss Bergere, from Brooklyn, who was visiting in Buffalo last week, volunteered to play Miss Bothner's part, and did it successfully, although she had seen the sketch only a few times.

NEW SENSATION IN LONDON.

A new team called Svengali and Trilby recently made their appearance in London at the Hippodrome. The woman sits at a piano, while her partner circulates among the audience taking requests for selections to be played. There is no spoken communication, but as soon as a patron asks for a certain tune it is played instantly by the performer on the stage. Her repertoire seems to be inexhaustible.

MELVILLE'S AUSTRALIAN NOTES.

MELBOURNE, Dec. 18, 1908.

Motogirl has closed her engagement of two months in Melbourne and two months in Sydney and sails to-day for India, to open with Fitzgerald Brothers' Circus for a nine months' tour of India, playing all the principal cities, and if business warrants it a tour of China will be made. This would occupy the best part of a year. Mrs. Fitzgerald, who is at present in Europe securing acts, riders and horses for the opening, cabled to her partner here to secure Motogirl. This was done, and they are to receive a large percentage of the gross receipts nightly.

Mr. Richards is greatly liked by all who come in contact with him, and he is without doubt the vaudeville king bee in this country. When one reads and hears of Americans falling out here who are recognized as clever artists it has been only in the case of the few who have organized companies to come here and play on their own responsibility. Renting theatres here and playing your own attraction with a variety show in opposition to Richards is a hard undertaking, for his name is a household word, and he delivers the goods; act after act of sterling ability keeps steadily arriving, and in case of opposition they arrive faster. The opposition can last, we will say, for three to six months, but over that they generally go under.

King and Benson, an American act, opened here last night and scored an immediate hit. Mr. Benson has a very good tenor voice and knows how to use it, and as his partner knows how to support him it is a capital turn. Harry Tate's Motoring, which has elicited roars of laughter during the time it has been here, leaves soon for Western Australia for a couple of weeks, and then returns to England.

Mr. Richards has opened a Summer resort at Perth called the Cremorne Gardens, and many of the acts will play there on the way back to England, as it breaks the jump. Perth is five days from here by the fastest route.

Augustin and Hartly, barrel jumpers of the best type, sailed yesterday for South Africa. There has been no jumping novelty act here this season that has done anything better in their line of work, the woman that somersaults out of the barrel being a special attraction.

Percy Denton, of minstrel fame, who came here several years ago, is still in Melbourne. He is well known in America and halls from Yonkers. He was "corner man" for years in America with many of the big minstrel companies. He will this year play the part of Johnnie Stout in one of J. C. Williamson's pantomimes, and as he is no lightweight he ought to look the part.

J. C. Williamson has brought over from England some high-priced artists for his pantomime, including some of the famous animal impersonators that have been at Drury Lane for years. The Lentons, well known in America for their hat throwing and catching, will be among the clowns.

Inigo Tyrrell, who wrote His Natural Life, and was known by a few while in America, is here at present at Dreamland. His scientific lecture on A Trip to the Moon nightly at the above resort is greatly appreciated by those who hear him.

Chantl, an electrical mechanical quick-change artist just arrived from England, who opened here last week, is a decided novelty and dances very gracefully. He has had offers for America, where the act is sure to score, and it is possible that some day, when he can give the time he may go over.

The hot time of the year is just beginning in Australia, and for the past two days it has been oppressive. I wonder what effect it will have on the attendance at the pantomimes, which open on Boxing Night.

IDA O'DAY IN SHAW PLAY.

Ida O'Day, the vaudeville performer, had an unusual opportunity to show her talent as an actress last week in Rochester. She was in the bill at the Cook Opera House doing her usual turn, little thinking that chance would enable her to go one step higher on the ladder that leads to fame. Isabelle Urquhart, leading woman with Arnold Daly in Bernard Shaw's play, How He Lied to Her Husband, was seized with a serious illness on Tuesday, and was forced to send word that she could not appear. Mr. Daly was in a quandary and appealed to Miss O'Day, who volunteered to take Miss Urquhart's part and do her best with it. She had only one short rehearsal, but is credited with having given an extremely good performance of a very difficult role. She was warmly congratulated by Mr. Daly and the theatre management, as she prevented a most embarrassing condition of affairs that must have resulted in a large financial loss if Mr. Daly had been compelled to cancel the engagement.

PAWNEE BILL TAKES A PARTNER.

Major G. W. Little, better known as Pawnee Bill, whose Wild West and Far East entertainment has known many successful seasons, announced last week that he had disposed of a half interest in his enterprise to Edward Arlington, for many years confidential adviser of the late James A. Bailey. Mr. Arlington was accustomed to lay out the routes of the Barnum and Bailey Circus, and will be actively interested in the management of the Pawnee Bill attraction, which will be enlarged and strengthened in every possible way before the season opens. W. C. Thompson, who was press agent at the Hippodrome under the management of Thompson and Dundy, and who helped to launch that enterprise in superb fashion, will have entire charge of the publicity department of the Pawnee Bill organization.

BENEFIT FOR MRS. MITCHELL.

An entertainment and reception has been arranged for the benefit of the widow of the late Frank Mitchell, of Mitchell and Marron, who died in Boston a few weeks ago. It will be held at Tammany Hall, on Tuesday evening, March 3, under the direction of a committee, including Tony Pastor, Harry Sanderson, John Graham, of Boston, William Heins, William Morris, and James Marron. A large number of Mr. Mitchell's old friends have volunteered, and a fine entertainment is assured. Tickets admitting couples, including hat check, are on sale at 50 cents each, and may be obtained from any member of the committee.

PIANIST SAVES AN ACT.

In Fresno, Cal., a few weeks ago the stock company in a vaudeville house was putting on the old farce, Ghost in a Pawnshop, and when it came time for a shot to be fired the stage revolver refused to play its part. The artist who was handling the gun became red in the face and very much excited, but the piano player, who constituted the orchestra and who is also a deputy sheriff of Fresno County, rose to the occasion. He continued to play the piano with his left hand, and with his right whipped out a revolver which he always carried and let go through the orchestra floor into the cellar with a solid shot, which not only raised the hair of the audience and actors, but saved the act.

BERT LESLIE TO STAR.

Bert Leslie, who has acquired a great reputation as an expert singer of slang, in his vaudeville act, Hogan's Visit, has made arrangements to star in the popular priced houses in a comedy-drama, opening in September, 1908. His tour will be under the direction of a well-known firm of New York managers.

E. L. DAVENPORT TO COME IN.

Edgar L. Davenport, who has been appearing in the Galloper with Raymond Hitchcock for the past two seasons, has returned to New York on account of the closing of the attraction, which is being transformed into a musical comedy. Mr. Davenport has secured a sketch and will make his debut in vaudeville in the near future.

VAUDEVILLE.

VAUDEVILLE.

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Keith's Theatre	Providence, R. I.	Shen's Theatre	Toronto, Ont.
Keith's Theatre	Providence, R. I.	Cook Opera House	Detroit, Mich.
Keith's New Theatre	Philadelphia, Pa.	Temple Theatre	Worcester, Mass.
Keith's Prospect Theatre	Cleveland, O.	S. E. Poll's Theatre	Springfield, Mass.
Keith's Theatre	Columbus, O.	S. E. Poll's Theatre	Barfield, Conn.
Keith's New Theatre	Portland, Me.	S. E. Poll's Theatre	New Haven, Conn.
Keith's New Theatre	Manchester, N. H.	S. E. Poll's Theatre	Bridgeport, Conn.
Keith's Theatre	Lowell, Mass.	S. E. Poll's Theatre	Waterbury, Conn.
Keith's Royal Princess Theatre	London, England	S. E. Poll's Theatre	Wilkes-Barre, Pa.
Keith & Proctor's Union Sq. Theatre	New York City	S. E. Poll's Theatre	Scranton, Pa.
Keith & Proctor's 23d St. Theatre	New York City	S. E. Poll's Theatre	Lawrence, Mass.
Keith & Proctor's 5th Ave. Theatre	New York City	S. E. Poll's Theatre	Patterson, N. J.
Keith & Proctor's 8th St. Theatre	New York City	S. E. Poll's Theatre	Hoboken, N. J.
Keith & Proctor's 125th St. Theatre	New York City	S. E. Poll's Theatre	Tenafly, N. J.
Keith & Proctor's Harlem Op. House	New York City	S. E. Poll's Theatre	Spokane, W. Va.
Keith & Proctor's Theatre	Jersey City, N. J.	S. E. Poll's Theatre	London, Can.
F. F. Proctor's Theatre	Newark, N. J.	S. E. Poll's Theatre	Hamilton, Can.
F. F. Proctor's Theatre	Troy, N. Y.	S. E. Poll's Theatre	Ottawa, Can.
F. F. Proctor's Theatre	Albany, N. Y.	S. E. Poll's Theatre	Montreal, Can.
Harry Davis' Grand Opera House	Pittsburgh, Pa.	S. E. Poll's Theatre	Quebec, Can.
Hyde & Bohman's	Brooklyn, N. Y.	S. E. Poll's Theatre	Coney Island, N. Y.
Chase's Maryland Theatre	Washington, D. C.	S. E. Poll's Theatre	
Kernan's Maryland Theatre	Baltimore, Md.	S. E. Poll's Theatre	
Grand Theatre	Syracuse, N. Y.	S. E. Poll's Theatre	

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Carlin and Terre-J. J. Houston, Tex., Jan. 28-2.
Carlos, Charles-Orring Brothers, Mexico, Mex.-in-
definite.
Carmen Troupe-K. and P. Union Sq., Jan. 28-2.
Carrie, Mile.-Bijou, Duluth, Minn., Jan. 28-2.
Caruso, Leo-Hathaway's, New Bedford, Mass., Jan.
28-2.
Carrino, Mile.-Robinson's, Cinti., Jan. 28-2.
Carroll and Clark-Grand, Findlay, O., Jan. 28-2, Maj.
Sandusky, O., 4-9.
Carroll Brothers-Pastor's, N. Y., Jan. 28-2.
Carroll, Nettie-Keith's, Prov., Jan. 28-2.
Cassello, Mile.-Maj. Chgo., Jan. 28-2.
Carson and Willard-Keith's, Manchester, N. H., Jan.
28-2.
Cassidy and Waters-Bennett's, London, Ont., Jan.
28-2, Bennett's, Montreal, Can., Jan. 28-2.
Case, Charles-Haymarket, Chgo., Jan. 28-2.
Cherry and Bates-Family, Chester, Pa., 4-9.
Cherry Sisters-Yale's, Kansas City, Jan. 28-2.
Chester, Mile.-Bennett's, London, Ont., Jan. 28-2.
Chic, Georgiania-Haymarket, Chgo., Jan. 28-2.
Clarke, Eddie-Alhambra, N. Y., Jan. 28-2.
Clarke, Harry Carson-Lafayette, Detroit, Jan. 28-2.
Orph., Reading, Pa., 4-9.
Clarke and Temple-Bijou, Wheeling, W. Va., Jan.
27-2, Orph., Maundee, O., 4-9.
Clarke, Wilfred-Hammerstein's, N. Y., Jan. 28-2.
Clermonts, The Empire, Liverpool, Eng., Jan. 28-2.
Empire, Nottingham, Eng., 4-9, Empire, Glasgow,
Scot., 1-16.
Clemons, The Mexico-Indefinite.
Clifford and Burke-Moore's, Portland, Me., Jan. 28-2.
Clifford and Orth-Bijou, Eau Claire, Wis., Jan. 28-2.
Cline, Maggie-H. and E. Bklyn., Jan. 28-2.
COHAN, JOSEPHINE-Savoy, Hamilton, Ont.,
4-9, Louisville, 4-9.
Cole and Coleman-Lyric, Parsons, Kan., Jan. 27-2,
Lyric, Muskogee, I. T., 4-9.
Cole, Charlotte-Poll's, New Haven, Conn., Jan. 28-2.
Coleman, Al-Maj., Little Rock, Ark., Jan. 28-2, Maj.,
Chicago, Ill., 4-9.
Collins and Hart-Columbia, Cinti., Jan. 28-2, Hop-
kins', Louisville, 4-9.
Colnial Septette, Ye-K. and P. 5th Ave., Jan. 28-2.
Conner's Dogs-Atlantic Garden, N. Y., Jan. 28-2.
Conners, Mr. Edwin-Maj. Birmingham,
Ala., Jan. 27-2, Maj., Little Rock, Ark., 3-9.
Connelly, Edward-Keith's, Phila., Jan. 28-2.
Conn and Conrad-Poll's, Worcester, Mass., Jan. 28-2.
Conrad, Edith-E. and P. H. O. H., Jan. 28-2.
Conrad and Leland-Liverpool, Eng., Jan. 28-2.
Cooke and Clinton-Lyric, Cleveland, Jan. 28-2.
Cooper and Gear-Pastor's, N. Y., Jan. 28-2.
Corvey, Ferry-Keith's, Prov., Jan. 28-2.
Cotton's Monkeys-Keeney's, Bklyn., Jan. 28-2.
Cottons, Chgo., The Hathaway's, New Bedford, Mass.,
Jan. 28-2.
Courtney, Maud-Palace, Manchester, Eng., Jan. 28-2.
Couthou, Jessie-Maj. Houston, Tex., Jan. 28-2.
Cox, Ray-Keith's, Manchester, N. H., Jan. 28-2.
Cox, Ray-Keith's, Boston, Jan. 28-2, Keith's,
Chgo., 4-9.
Crane Brothers-K. and P. 58th St., Jan. 28-2.
CRANE, MR. AND MRS. GARDNER-K. and
P. 5th Ave., Jan. 28-2.
Crawford, Clifford-Grand, Syracuse, N. Y., Jan. 28-2,
Sho's, Buffalo, 4-9.
Cree Brothers-Alhambra, N. Y., Jan. 28-2.
CRESSY, WILL, MR. AND BLANCHE DAYNE-
Keith's, Cleveland, Jan. 21-2, Temple, Detroit,
4-9.
Crickets, The-Poll's, Waterbury, Conn., Jan. 28-2,
Poll's, Hartford, Conn., 4-9.
Cronin, Morris-K. and P. 23d St., Jan. 28-2, Mo-
hawk, Schenectady, N. Y., 4-9.
Crown, James H.-Olympic, Chgo., Jan. 28-2.
Cunningham and Lewis-Mansfield, O., Jan. 28-2,
Orph., Chillicothe, O., 4-9.
Curson Sisters-Hippodrome, N. Y.-Indefinite.
Cutty's, Six-Grand, Indianapolis, Jan. 28-2, Colum-
bia, Cinti., 4-9.
Dair, Arnold-Keith's, Cleveland, Jan. 28-2, Grand,
Pittsburgh, 4-9.
Daly and De Vro-Pastor's, N. Y., Jan. 28-2.
Danovna, Les-People's, St. Joseph, Mo., Jan. 27-2.
Davy and Phillips-Castle, Bloomington, Ill., Jan.
28-2.
Deane, Mark and Laura Orph., Springfield, O., Jan.
28-2.
Dawson and Blake-Atlantic Garden, N. Y., Jan. 28-2.
DAY, EDWIN-K. and P. Jersey City, N. J., Jan. 28-2.
DAY, GEORGE W., Proctor's, Albany, N. Y.,
Jan. 28-2.
De Broglie, Princess-Tivoli, London, Eng., Jan. 7-4.
De Butz and Brother-Maryland, Balto., Jan. 28-2.
De Camo-Orph., Sult Lake City, Jan. 27-2.
De Oor, Harry-Bijou, Port Huron, Mich., Jan. 28-2.
De Vries, Harry-Keeney's, Bklyn., Jan. 28-2.
De Monio and Bell-Family, Steubenville, O., Jan.
28-2.
De Voro and Curtis-Idea, Fond du Lac, Wis., Jan.
28-2.
De Velde and Zelde-Empire, Des Moines, Ia., Jan.
27-2.
De Voe, Emmet-Haymarket, Chgo., Jan. 28-2.
De Vries, Henri-Orph., Boston, Jan. 28-2.
De Witt, Burns and Torrance-Alhambra, London,
Eng., Dec. 23-Feb. 8.
De Witt, Maj. Vins-Maj. Chgo., Jan. 28-2.
Deane, Sydney-K. and P. 5th Ave., Jan. 28-2.
Delmar Brothers-Grand, Pittsburgh, Jan. 28-2.
Delmo-Bijou, Battle Creek, Mich., Jan. 28-2.
Denning, Joe-Keeney's, New Britain, Conn., Jan.
28-2, Orph., N. Y., 4-9.
Demio and Bell-Family, Steubenville, O., Jan.
28-2, Cooper, Mt. Vernon, O., 4-9.
Delton Brothers-Gotham, Bklyn., Jan. 28-2.
Dench, Fyvie-Maj., Houston, Tex., Jan. 28-2.
Deane, Matthew's, Lowell, Mass., Jan.
28-2, Keith's, Prov., 4-9.
Diston, Madeline-Harter's, Wabash, Ind., Jan. 28-2.
Dixon Brothers-Marvin, Findlay, O., Jan. 28-2, Maj.
Chgo., 4-9.
Dix and Fields-Bijou, Evansville, Ind., Jan. 28-2.
Main St., Peoria, Ill., 4-9.
Dockray, Will-Empire, Paterson, N. J., Jan. 28-2.
DOHERTY SISTERS-Poll's, Worcester, Mass.
Jan. 28-2, Poll's, Waterbury, Conn., 4-9.
Dorner Troupe-Hippodrome, N. Y.-Indefinite.
Doll, Alice-Lyric, Orph., Minneapolis, Jan. 27-4
Orph., St. Paul, 3-9.
Don, Emma-Grand, Stockton, Eng., Jan. 28-2.
Dorsch and Russell-Lyric, Altoona, Pa., Jan. 28-2.
Don and Thompson-Castle, Bloomington, Ill., Jan.
28-2.
Donald and Carson-Keeney's, Bklyn., Jan. 28-2.
Donald Trio-Keeney's, Bklyn., Jan. 28-2.
Donovan, James S.-Family, Chester, Pa., Jan. 28-2.
Dressler, Marie-Alhambra, N. Y., Jan. 28-2.
Drew, Dorothy-Columbia, Cinti., Jan. 28-2, Hop-
kins', Louisville, 4-9.
Du Bois-Keith's, Phila., Jan. 28-2.
Driscoll, J. A.-Atlantic Garden, N. Y., Jan. 28-2.
Duffin-Hedey Troupe-Keith's, Boston, Jan. 28-2,
Moore's, Portland, Me., 4-9.
Dunbar, Daisy-K. and P. Union Sq., Jan. 28-2.
Duncan, A. O.-Grand, Indianapolis, Jan. 28-2, Colum-
bia, Cinti., 4-9.
Durant Trio-Maj., Chgo., Jan. 28-2.
Earle and Wilson-Maj., Houston, Tex., Jan. 28-2.
Earle and Bartlett-Pastor's, N. Y., Jan. 28-2.
Early and Bell-Family, Calumet, Mich., Jan. 28-2.
Ebert, Franz-Moore's, Portland, Me., Jan. 28-2.
Edwards, Tom-Valentine, Toledo, Jan. 28-2, Shro's,
Buffalo, 4-9.
Edwards, Maud-Orph., Bklyn., Jan. 28-2.
Edwards, Sisters-Colonial, N. Y., Jan. 28-2, Orph.,
Bklyn., 4-9.
Elliott, Bellaire and Elliott-Bijou, Battle Creek,
Mich., Jan. 28-2.
Ellis, Melville-Keith's, Boston, Jan. 28-2.
El Nino, Edith-Howard, Boston, Jan. 28-2.
Elston, Sam-Sheffield, Chgo., Jan. 28-2.
Emerson and Baldwin-Poll's, Bridgeport, Conn., Jan.
28-2, Trent, Trenton, N. J., 4-9.
Emmett, Grace-Alhambra, N. Y., Jan. 28-2.
Emperors of Music, Four-Olympic, Chgo., Jan. 28-2.
Empire City Quartet-Haymarket, Chgo., 4-9.
Ench-Family, Chester, Pa., Jan. 28-2.
Epps and Lovetta-Howard, Boston, Jan. 28-2.
Emathilda-Olympic, Chgo., Jan. 28-2.
Emeralds-Orph., Sult Lake City, Jan. 28-2.
Emonds, Mr. and Mrs. Edward-Bennett's, Ottawa,
Ont., Jan. 28-2.
Evans, Charles E.-Orph., Kansas City, Jan. 27-2,
Orph., Denver 4-9.
Evans Trio-Crystal, Kokomo, Ind., Jan. 28-2.
Evelyn Sisters-Family, Elmira, N. Y., Jan. 28-2.
Ewerhart, K. and P. H. O. H., Jan. 28-2, Savoy, Fall
River, Mass., 4-9.
Exposition Four-K. and P. Jersey City, Jan. 28-2.
Fadettes, The-Hopkins', Louisville, Jan. 28-2, Hop-
kins', Memphis, 4-9.
Finke, Eleanor-Orph., Kansas City, Jan. 27-2.
Farnum, Bud-Bijou, Kalamazoo, Mich., Jan. 28-2.
Farr, Taylor, N. Y., Jan. 28-2.
Fay, Anna Eva-Maj. Chgo., Jan. 21-2.
Faust Family-Poll's, Bridgeport, Conn., Jan. 28-2.
Felix, Barry and Barry-K. and P. 23d St., Jan. 28-2.
Fenners-Alhambra, N. Y., Jan. 28-2.
Fields, Nettie-Sheffield, Chgo., Jan. 28-2.
Fields and Wolk-Keith's, Phila., Jan. 28-2.
Fink, Henry-Bijou, Marquette, Mich., Jan. 28-2.
Finlay and Burke-Orph., New Orleans, Jan. 28-2.
Finneys, The-Proctor's, Albany, N. Y., Jan. 28-2.
Fisher and Barnes-Bridgeport, Pittsburgh, Jan. 27-4.
FISHER, MR. AND MRS. PEAKINS-Lyric,
Mobile, Ala., 11-16.

Fisher and Johnson—Maj. Shreveport, La., Jan. 28-2.
 Fluke and McDougall—H. and B. Blynn, Jan. 28-2.
 Foster's, N. Y. 4-9.
 Fleman and Miller—Proctor's, Newark, N. J., Jan. 28-2.
 Florence Sisters—Annet, Moscow, Russia, 1-31.
 Fonthill—Alvarado, May City, Mich., Jan. 28-2.
 Foster and Sister Queens—Lila's, Phila., Dec. 17-18.
 Fords, Four—Polka, New Haven, Conn., Jan. 28-2.
 Fortune and Davis—Shen's, Toronto, Jan. 28-2.
 Ford, Det. and May—Phillips', Richmond, Ind., Jan. 28-2.
 Foster's Dues—Proctor's, Newark, N. J., Jan. 28-2.
 Fox and Du Ball—People's, Cedar Rapids, Ia., Jan. 28-2.
 Fox and Will H. Garrick, Wilmington, Del., Jan. 28-2.
 Franklin, Irene—Orph., Blynn, Jan. 28-2.
 Francis, Two—Cook's, Rochester, N. Y., Jan. 28-2.
 Francis, Emma—Shen's, Buffalo, Jan. 28-2, Shen's, Toronto, 4-9.
 Fred and Fanny—K. and P. 23d St., Jan. 28-2.
 Frederick, Claude—Polka, Bridgeport, Conn., Jan. 28-2.
 Fredericks, Helen—Temple, Detroit, 4-9.
 Freeman and Watson—Marion, Marion, O., Jan. 28-2.
 Frigman, Tracie—K. and P. O. H., Jan. 28-2.
 Frodo—Industrial, Moline, Ill., Jan. 28-2.
 Gabriel, Master—Maj., Chgo., Jan. 28-2.
 Gallagher and Barrett—K. and P. O. H., Jan. 28-2.
 Gardner and V. D. Dwyer's, Blynn, Jan. 28-2.
 Gardner Children—Maj., Ft. Worth, Tex., Jan. 28-2.
 Maj., Shreveport, La., 2-9.
 Gardner, Jack—Orph., Phila., 3-10.
 Gardner and Muddler—Maj., San Antonio, Tex., Jan. 28-2.
 Maj., Ft. Worth, Tex., 4-9.
 Gardner and Stoddard—Orph., Boston, Jan. 28-2.
 Gattelle Brothers—Keith's, Boston, Jan. 28-2, Moore's, Portland, Me., 4-9.
 Gaylord, Emma—Grand, Indianapolis, Jan. 28-2, Columbia, Chgo., 4-9.
 Gedard, Marie—Lyric, Cleveland, Jan. 28-2.
 Gifford, Harry—Temple, Detroit, Jan. 28-2.
 Gifford and Murray—Maj., Dallas, Tex., Jan. 28-2.
GILROY, MAYNARD AND CO.
 Main St., Peoria, Ill., Jan. 28-2, Calumet, S. Chgo., 4-9.
 Gleney and Russell—People's, Cedar Rapids, Ia., Jan. 28-2.
 Glick, Garrison, Burlington, Ia., 4-9.
 Glick, Six—Columbia, Chgo., Jan. 28-2.
GLOVE, AUGUSTA—Temple, Detroit, March 4-9.
 Godfrey and Henderson—Empire, Pittsfield, Mass., Jan. 28-2.
 Auditorium, Lynn, Mass., 4-9.
 Golden and Jackson—Orph., Chgo., Jan. 28-2.
 Grand, Grand Rapids, Mich., 4-9.
 Goodall and Craig—Bijou, Lansing, Mich., Jan. 28-2.
 Gordon, Cliff—Shen's, Toronto, Jan. 28-2.
 Gordon, Dan and May—Bijou, Dubuque, Ia., Jan. 28-2.
 Gottlieb, Mr. and Mrs. Garrick, Burlington, Ia., Jan. 28-2.
 23d, Bijou, Des Moines, Ia., 4-9.
 Graham, R. E.—Polka, New Haven, Conn., Jan. 28-2.
 Graf's Monks—K. and P. Jersey City, Jan. 28-2.
 Grant and Hoag—Keith's, Prov., Jan. 28-2.
 Grant, Bert and Bertie—Keith's, Cleveland, Jan. 28-2.
 Grant, Sydney—Novelty, Blynn, Jan. 28-2.
 Granville, Taylor—Gotham, Blynn, Jan. 28-2.
 Gray, Edward—Orph., Kansas City, Jan. 28-2.
 Green and Werner—Gayety, Balto., Jan. 28-2.
 Greewood, Beanie—Hathaway's, New Bedford, Mass., Jan. 28-2.
 Hallen and Hayes—Garrick, Wilmington, Del., Jan. 28-2.
 Hamilton, Alice—Robinson's, Chgo., Jan. 28-2.
 Hamilton, Ann—Lyric, Mobile, Ala., Jan. 28-2, Orph., New Orleans, 4-9.
 Hamilton, Lew—Olympic, Chgo., Jan. 28-2.
 Hanson and James—Grand, Pittsfield, Jan. 28-2.
 Harcourt—Emma, Empire, Balto., Jan. 28-2.
 Harbach and Harris—Bijou, Sheboygan, Wis., Jan. 28-2.
 Harrison, Dan, J.—Hathaway's, Lowell, Mass., Jan. 28-2.
 Harris, Charlie—Grand, Indianapolis, Jan. 28-2.
 Harrison, Lee—Orph., St. Paul, Jan. 28-2, Orph., Minneapolis, 4-9.
 Hart and Dennette—Orph. and Arch, Phila., Jan. 28-2.
 Hart, John—Fanny, Chgo., Jan. 28-2.
 Harveys, Four—Olympic, Chgo., Jan. 28-2.
 Hathaway and Siegel—Chase's, Wash., Jan. 28-2.
 Haviland, Butler—Howard, Boston—Indefinite.
 Hawkins, Lew—H. and B. Blynn, Jan. 28-2.
 Hawthorne and Hart—Howard, Boston, Jan. 28-2.
 Chase's, Wash., 4-9.
 Hayes and Johnson—H. and B. Blynn, Jan. 28-2.
 Hayman and Franklin—Palace, Bedford, London, Eng., Jan. 28-2.
 Argyle, Blynn, Eng., 11-16.
 Haynes, Al—Trent, Trenton, N. J., Jan. 28-2, H. and B. Blynn, 4-9.
 Hays, Ed C.—Princess, Zanesville, O., Jan. 28-2.
 Vaudeville, Huntington, W. Va., 4-9.
 Hayward, Conroy and Hayward—Howard, Boston, Jan. 28-2.
 Healy, The—Bennett's, London, Ont., Jan. 28-2.
 Hearn, Tom—Royal, Birmingham, Eng., Dec. 17-18.
 Healey and Neely—Scala, Antwerp, Bel., Jan. 15-31.
 Helm Children—Cooper, Mt. Vernon, O., Jan. 28-2.
HELENA, EDITH—Grand, Syracuse, N. Y., Jan. 28-2.
 Proctor's, Troy, N. Y., 4-9.
 Henderson, Lewis—Hathaway's—Proctor's, Newark, N. J., Jan. 28-2.
 Henry, Eleanor—Keith's, Phila., Jan. 28-2.
 Henry and Francis—Bennett's, London, Ont., Jan. 28-2.
 Henry and Young—Hippodrome, Pittsfield, Jan. 28-2.
 Herbert—Orph., Springfield, Mass., Jan. 28-2, Polka, Worcester, Mass., 4-9.
HEINMANN, THE GREAT—Gotham, Blynn, Jan. 28-2.
 Herzog's Stallions—Hippodrome, N. Y.—Indefinite.
 Hickman Brothers—Hippodrome, Balto., Jan. 28-2.
 Chase's, Wash., 4-9.
 Hillbrandt, Max—Orph., New Orleans, Jan. 28-2.
 Hill, Murray K.—Proctor's, Newark, N. J., Jan. 28-2.
 Hillard, Robert—H. and B. Blynn, Jan. 28-2.
 Hillman, George—Castle, Bloomington, Ill., Jan. 28-2.
 Hillon—Orph. and Arch, Phila., Jan. 28-2.
 Hoch, Emil—Orph., Blynn, Jan. 28-2, Keith's, Boston, 4-9.
 Hoffmann, The—Bijou, Bay City, Mich., Jan. 28-2.
 Holcomb and Curtis—Hathaway's, Lowell, Mass., Jan. 28-2.
 Holdsworth, The—K. and P. 58th St., Jan. 28-2.
 Holland, Zay—Novelty, Blynn, Jan. 28-2.
 Holloway, Fanny—Hippodrome, Balto., Jan. 28-2.
 Holmes and Hollister—Maj., Houston, Tex., Jan. 28-2.
 Houdini—Keith's, Prov., Jan. 28-2.
 Howard and Howard—Orph., Los Angeles, Jan. 28-2.
 Howard and North—Alhambra, N. Y., Jan. 28-2.
 Howard and Bedford—K. and P. Union Sq., Jan. 28-2.
 Hughes, Trio—Proctor's, Albany, N. Y., Jan. 28-2.
 Hughes and Thurgate—Temple, Detroit, Jan. 28-2.
 Hussey, Mr. and Mrs. George W.—Howard, Boston, Jan. 28-2.
 Inman, Wm. A.—Keith's, Boston, Jan. 28-2.
 Innes and Ryan—Bijou, Kankakee, Ill., Jan. 28-2.
 Irwin, Jas. A. and S., Boston, Jan. 28-2.
 Italian Trio—Orph., Chgo., Jan. 28-2.
 Jackson Family—Proctor's, Newark, N. J., Jan. 28-2.
 Jacob's Dogs—Family, Scranton, Pa., Jan. 28-2.
 Johnson, Carroll—Alhambra, N. Y., Jan. 28-2.
JOHNSTON, THE MUSICAL—K. and P. H. O. H. Jan. 28-2, K. and P. 23d St., 4-9.
 Johnson and Hille—Colonial, N. Y., Jan. 28-2.
 Johnston and Hart—Colonial, N. Y., Jan. 28-2.
 Johnston, Ralph—Alhambra, N. Y., Jan. 28-2.
 Josephine Trio—Grand, Syracuse, N. Y., Jan. 28-2.
 Jundis, Lee—Pastor's, N. Y., Jan. 28-2.
 Karantz, J. P.—Palace, Havana, Cuba, Dec. 10-Jan. 28.
 Fartell, Albert—Batterburg, Leipzig, Ger., Jan. 1-31.
 Kaufman Troupe—Keith's, Prov., Jan. 28-2.
 Keaton, The—Keith's, Phila., Jan. 28-2.
 Keaton's, Newark, N. J., 4-9.
 Keefe, Zena—Keith's, Cleveland, Jan. 28-2.
 Keely, John T.—Cook's, Rochester, N. Y., Jan. 28-2.
 Chase's, Wash., 4-9.
 Keely and Kent—Grand, Syracuse, N. Y., Jan. 28-2.
 Keely, Walter C.—Orph., Denver, Jan. 28-2.
 Keely and Violet—Shen's, Buffalo, Jan. 28-2.
 Keely and O'Brien—Grand, Syracuse, N. Y., Jan. 28-2.
 Kemp's Troupe—Orph., Blynn, Jan. 28-2.
 Kennedy and Rooney—Hathaway's, New Bedford, Mass., Jan. 28-2.
 Kenny and Hollis—Proctor's, Newark, N. J., Jan. 28-2.
 Keith's, Phila., 4-9.
 Kenton, Dorothy—Orph., Kansas City, Jan. 28-2.
 Kough, Thomas J.—Burlingame, Balto., Jan. 28-2.
 Trent, Trenton, N. J., 4-9.
 King and Haslop—A. and S., Boston, Jan. 28-2.
 Kingsley and Lewis—K. and P. H. O. H., Jan. 28-2.
 Empire, Paterson, N. J., 4-9.
 Kinsone, The—Orph., Boston, Jan. 28-2.
 Kikha, Ethel—Hathaway's, Lowell, Mass., Jan. 28-2.
 Kitamura Troupe—K. and P. 58th St., Jan. 28-2.
 Klein and Clifton—Jeffers', Saginaw, Mich., Jan. 28-2.
 Knight Brothers and Sawtelle—Orph., Omaha, Jan. 28-2.
 Knealy Brothers—Maj., Chgo., Jan. 28-2.
 Kohler and Marion—Maj., Sandusky, O., Jan. 28-2.
 Kratoch, The—Orph., Blynn, Jan. 28-2.
 Krumboltz Brothers—Shen's, Toronto, Jan. 28-2.
 Kurland and Russ—Wigwag, Trico, Jan. 28-2, Acme, Sacramento, Cal., 3-9.
 Kugel, Jules—K. and P. 23d St., Jan. 28-2.
 La Belle Trio—Auditorium, Quebec, Can., Jan. 28-2.
 La Mass, Brothers—Keith's, Cleveland, Jan. 28-2.
 La Tell Brothers—Family, Scranton, Pa., Jan. 28-2.

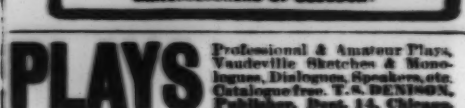
La Veen and Cross—Maj., Houston, Tex., Jan. 28-2.
 La Veen, The—Orph., Winston, Mass., Jan. 28-2.
 Leback, The—Orph., Frisco, Jan. 28-2.
 Laddell and Crouch—Polka, New Haven, Conn., Jan. 28-2.
 Lamar and Gabriel—Maj., Chgo., Jan. 28-2.
 Laika, Schibbi—Hammerstein's, N. Y., Jan. 28-2.
 Lancaster, Tom—Pantages, Portland, Ore., Jan. 28-2.
 Landers Sisters—Family, Scranton, Pa., Jan. 28-2.
 Langdon, Hardie—Lipp's, Alexandria, Ind., Jan. 28-2.
 Langtry, Lily—Grand, Pittsfield, Jan. 28-2, Shen's, Toronto, 4-9.
 Larnoe, Grace—Keene's, Blynn, Jan. 28-2.
 Lavine and Alma—A. and S., Boston, Jan. 28-2.
 Lavigne and Leonard—Grand, Pittsfield, Jan. 28-2.
LE BRUN OPERA TRIO—Lyric, Alhambra, Pa., 4-9.
 Le Clair, Harry—Armory, Binghamton, N. Y., Jan. 28-2.
 Le Dent—Proctor's, Albany, N. Y., Jan. 28-2.
 Le Fagge, The—Apollo, Vienna, Austria, Jan. 1-31.
 Le Fagge, The—Apollo, Vienna, Austria, Jan. 1-31.
 Le Roy and Woodford—Olympic, Chgo., Jan. 28-2.
 Le Van, Ruth—La Salle, Keokuk, Ia., Jan. 28-2.
 Le Witt and Agnew—Bijou, Lansing, Mich., Jan. 28-2.
 Lee, Henry—Novelty, Blynn, Jan. 28-2.
 Lee, Irene—Hammerstein's, N. Y., Jan. 28-2.
 Leighton, Three—Orph., Frisco, 3-10.
 Leitch—Orph. and Arch, Phila., Jan. 28-2.
 Leonard, James and Radio—Pastor's, N. Y., Jan. 28-2.
 Leonard and Bastedo—Robinson's, Chgo., Jan. 28-2.
 Leslie and Williams—Bijou, Superior, Wis., Jan. 28-2.
 Leitch, Winnie, Man., 4-9.
 Leslie, Eddie—Bijou, Duluth, Minn., Jan. 28-2.
LESLIE, EDWARD—Theatrical, New Bedford, Mass., Jan. 28-2, K. and P. 23d St., 4-9.
 Levy, Ethel—Keith's, Boston, Jan. 28-2.
 Levy, Bert—Orph., Minneapolis, Jan. 28-2, Orph., St. Paul, 4-9.
 Leitch, The—Prov., Jan. 28-2.
LONG, NICK, AND IDAENE COTTON—Dominion, Winnipeg, Man., 11-28.
 Lorimer, Jack—Hammerstein's, N. Y., Jan. 28-2.
 Lucas, Jimmy—Orph., Los Angeles, Jan. 28-2.
 Luck and Luck—Hoboken, Louisville, Jan. 28-2.
 Lukens, Four—Orph., Kansas City, Jan. 28-2, Orph., Omaha, 4-9.
 Lynch, Dick—Grand, Pittsfield, Jan. 28-2.
 Macdonald, James F.—Gotham, Blynn, Jan. 28-2.
 Mack, Floyd—Orph., Springfield, O., Jan. 28-2.
 Mack, Two—Orph., Chillicothe, O., Jan. 28-2.
 Mack and Hall—Maryland, Balto., Jan. 28-2.
 Magnum Family—Orph., Boston, Jan. 28-2.
 Maguire, The—Polka, Springfield, Mass., Jan. 28-2.
 Main and Main—Crystal, Goshen, Ind., Jan. 28-2.
 Manning Trio—Haymarket, Chgo., Jan. 28-2.
 Mansfield and Wilbur—Empire, Hoboken, N. J., Jan. 28-2.
 Marcant's Animals—Polka, Springfield, Mass., Jan. 28-2.
 Marco Twine—Keith's, Prov., Jan. 28-2.
 Marlow and Plunkett—Gotham, Blynn, Jan. 28-2.
 Marzetta, Navarro and Marzetta—Orph., Kansas City, Jan. 28-2.
 "Marve Covington"—Keith's, Phila., Jan. 28-2.
 Martha and Ridgeway—Howard, Boston, Jan. 28-2.
 Martin and Silver—Orph. and Arch, Phila., Jan. 28-2.
 Martin and Martin—Hoboken, Louisville, Jan. 28-2.
 Martin, Dora—Moore's, Portland, Me., Jan. 28-2.
 Mason and Keeler—Orph., Boston, Jan. 28-2.
 Mason's Chicklets—Mohawk, Schenectady, N. Y., Jan. 28-2.
 Mathews and Ashley—Grand, Pittsfield, Jan. 28-2.
 Maxwell, James A. and S., Boston—Indefinite.
 May, Helen—Hippodrome, Pittsfield, Jan. 28-2.
 McCall Trio—Lyric, Cleveland, Jan. 28-2.
 McCarthy, Miles—Polka, Hartford, Conn., Jan. 28-2.
 McCord, Lewis—K. and P. Union Sq., Jan. 28-2.
 McCrea and Poole—Chase's, Wash., Jan. 28-2.
 McCree, June—Grand, Indianapolis, 4-9.
 McElina, Billy—Empire, Nottingham, Eng., Jan. 28-2.
 Newcastle-on-Tyne, Eng., 11-16.
 McCune and Grant—Bijou, Rock Island, Ill., Jan. 28-2.
 McGloin and Smith—Haymarket, Chgo., Jan. 28-2.
 Maj., Chgo., 4-9.
 McGrath and Page—Keith's, Pawtucket, R. I., Jan. 28-2.
 McKenna—Shannon—Novelty, Blynn, Jan. 28-2.
 McKinnon and Reed—Maj., Chgo., Jan. 28-2.
M'NAHON AND CHAPPELLE—Hopkins' Memphis, Jan. 28-2, Keith's, Cleveland, 4-9.
 McVeigh and Daly—Keith's, Boston, Jan. 28-2.
 McWaters and Tyson—Maj., Little Rock, Ark., Jan. 28-2.
 23d, Balto., 4-9.
 Monteith—Orph., Denver, Jan. 28-2.
MEREDITH SISTERS—Orph., Boston, Jan. 28-2.
 Merrill and Gladish—Polka, New Haven, Conn., Jan. 28-2.
 Metzer, Low—Tivoli, Cape Town, South Africa—Indefinite.
 Metropolitan Opera Trio—Proctor's, Newark, N. J., Jan. 28-2.
 Miett's Dogs—Olympic, Chgo., Jan. 28-2, Lyric, Danville, Ill., 4-9.
 Millian, Max—Cook's, Rochester, N. Y., Jan. 28-2.
 Military Octette—Hammerstein's, N. Y., Jan. 28-2.
 K. and P. 58th St., 3-9.
 Millman Trio—Hansa, Hamburg, Ger., Jan. 1-31.
 Central, Magdeburg, Ger., 1-15.
 Mellini, Hanover, Ger., 1-15.
 Mitchell and Cain—K. and P. Union Sq., Jan. 28-2.
 Mohr-Wood, Goldie—Hammerstein's, N. Y., 4-9.
 Monarchs, Four—Circus Variete, Copenhagen, Den., 1-31.
 Monroe, George W.—K. and P. H. O. H., Jan. 28-2.
 Mooney and Holbein—K. and P. H. O. H., Jan. 28-2.
 Empire, Paterson, N. J., 4-9.
 Morrissey and Rich—Maj., Little Rock, Ark., Jan. 28-2.
 Morrison, Beatrice—Polka, Bridgeport, Conn., Jan. 28-2.
 Morrow and Shellberg—Grand, Pittsfield, Jan. 28-2.
 Morton, Fred—Keith's, Prov., 4-9.
 Morton, James J.—Keith's, Columbus, O., Jan. 28-2.
 Morton and Elliott—Hansa, Hamburg, Ger., 1-31.
 Mosher, Houghton and Mosher—Keith's, Manchester, N. H., Jan. 28-2.
 Motogiri—Richard's Tour, Australia, Aug. 1-March 31.
 Mowatt, Six—Trent, Trenton, N. J., Jan. 28-2.
 Mowatt, George—Alhambra, N. Y., Jan. 28-2.
 Mozart, The—Bennett's, Ottawa, Jan. 28-2.
 Mulder, Eva—Gotham, Blynn, Jan. 28-2.
 Mulder and Correll—Keith's, Cleveland, Jan. 28-2.
 Temple, Detroit, 4-9.
 Murphy, Mr. and Mrs. Mark—Bennett's, Ottawa, Ont., Jan. 28-2.
 Auditorium, Quebec, Can., 4-9.
 Murphy and Palmer—Howard, Boston, Jan. 28-2.
 Murray and Lane—Polka, Springfield, Mass., Jan. 28-2.
 Murray, Clayton and Drew—Elmira, N. Y., Jan. 28-2.
 Murray, Elizabeth M.—Grand, Indianapolis, Jan. 28-2.
 2, Columbia, Chgo., 4-9.
 Murray Sisters—Gotham, Blynn, Jan. 28-2, Novelty, Blynn, 4-9.
 Murtha, Lillian—Orph., Newark, O., Jan. 28-2.
 Napp, Viola—West's, Peoria, Ill., Jan. 28-2.
 Nelson, Ned—Orph. and Arch, Phila., Jan. 28-2.
 Nelson and Gith—Hansa, Hamburg, Ger., 1-31.
 Newell and Niblo—Syndicate Hall, London, Eng., Jan. 21-April 1.
 Newsboy Quartette—Orph., Springfield, O., Jan. 28-2.
NIBLO, FRED—Savoy, Hamilton, Ont., Jan. 28-2.
 Lafayette, Detroit, 4-9.
 Nichols, Sisters—K. and P. 58th St., Jan. 28-2.
 Keith's, Prov., 4-9.
 Nobles, Milton and Dolly—Keith's, Manchester, N. H., Jan. 28-2.
 Nohlette and Marshall—Gaiety, Galesburg, Ill., Jan. 28-2.
 Norman, Mary—Columbia, Chgo., Jan. 28-2.
 North, Bobby—Novelty, Blynn, Jan. 28-2.
NORTON, MISS, AND PAUL NICHOLSON—Hopkins', Louisville, Jan. 28-2, Hopkins', Memphis, 4-9.
 Norworth, Jack—Chase's, Wash., Jan. 28-2.
 Novlin, Dave—Maj., Birmingham, Ala., Jan. 28-2.
 Maj., Little Rock, Ark., 4-9.
 Norton and Russell—Family, Scranton, Pa., Jan. 28-2.
 Nye, Ned—Orph., Los Angeles, 3-10.
 O'Brien and Havel—H. and B. Blynn, Jan. 28-2.
 O'Day, Ida—Grand, Syracuse, N. Y., Jan. 28-2.
 Orph., Buffalo, 4-9.
 O'Hana, Sam—Polka, Springfield, Mass., Jan. 28-2.
 Orph., Worcester, Mass., 4-9.
 O'Neill's Minstrel—Star, Seattle, Wash., Jan. 28-2.
 Odell and Kinley—Maj., Little Rock, Ark., Jan. 28-2.
 Oliveira Trio—Haymarket, Chgo., Jan. 28-2.
 Olney and Cunningham—Bijou, Ft. Madison, Ia., Jan. 28-2.
 Orli, Adele Purvis—Armory, Binghamton, N. Y., Jan. 28-2.
 Orli and Fern—Keith's, Cleveland, Jan. 28-2, Valentine, Toledo, 4-9.
 Ottum—A. and S., Boston, Jan. 28-2.
 Papinta—Maj., Chgo., Jan. 28-2.
 Parks, Caroline—Gotham, Blynn, Jan. 28-2.
 Parry, Charlotte—Polka, Springfield, Mass., Jan. 28-2.
 Keith's, Prov., 4-9.
 Pattr, Frank—Troupe—Colonial, N. Y., Jan. 28-2.
 Pelet, Fred and Annie—Keith's, Boston, Jan. 28-2.
 Keith's, Prov., 3-9.
 Pekin Zouave—Grand, Indianapolis, Jan. 28-2.
 Pennington, The—Bijou, Superior, Wis., Jan. 28-2.
 Bijou, Winnipeg, Man., 4-9.
 Perin, Carl L.—Orph., Utica, N. Y., Jan. 28-2.
 Pero and Wilson—Orph., Kansas City, Jan. 28-2.
 Perry Sisters, Three—Keith's, Prov., Jan. 28-2.
 Person, Camille—Acme, Sacramento, Cal., Jan. 28-2.
 Lyric, Mobile, Ala., 4-9.
 Peitching Brothers—Family, Chester, Pa., Jan. 28-2.
 Peters, Phil and Nettie—Sheffield, Eng., Jan. 28-2.
 Leeds, Eng., 4-9.
 Coventry, Eng., 11-16.
 Phay, The—Polka, New Haven, Conn., Jan. 28-2.

Phelps Cullenbine Trio—Hippodrome, Pittsfield, Jan. 28-2.
 Phillips, Leonard—Star, Muncie, Ind.—Indefinite.
 Piccolo Midgets—Auditorium, Quebec, Can., Jan. 28-2.
 Picard, Jules—Keith's, Boston, Jan. 28-2.
 Pilar-Moran, Mike—K. and P. 5th Ave., Jan. 28-2.
 Polk, Kollins and Carmen Sisters—K. and P. Union Sq., Jan. 28-2, K. and P. 5th Ave., 4-9.
 Polly Pickles—Pete—Keith's, Boston, Jan. 28-2.
 Poter and Leo—Howard, Boston, Jan. 28-2.
 Potter and Harris—K. and P. 5th Ave., Jan. 28-2, K. and P. 58th St., 4-9.
 Power's Elephants—Hippodrome, N. Y.—Indefinite.
 Powers and Freed—Maj., Ft. Worth, Tex., Jan. 28-2.
 Powers, Mr. and Mrs. John T.—Maj., San Antonio, Tex., Jan. 28-2, Ft. Worth, 4-9.
 Provanee, Six—Cook's, Rochester, N. Y., Jan. 28-2.
 Python—A. and S., Boston, Jan. 28-2.
 Quaker City—Quaker City, New Haven, Conn., Jan. 28-2.
 Quigley, Mackey and Nickerson—Maj., Chgo., Jan. 28-2.
 Quigley Brothers—Keith's, Prov., Jan. 28-2.
 Quinlan, Dan—Eden House, N. Y.—Indefinite.
 Radford and Valerius—Rancher's, Budapest, Aus., Jan. 1-31.
 Rado and Bertram—Lyric, Altoona, Pa., Jan. 28-2.
 Grand, Pittsfield, 4-9.
 Rae and Bonetta—H. and B. Blynn, Jan. 28-2.
 Rae and Broome—K. and P. 23d St., Jan. 28-2.
 Raffayette's Dogs—Chase's, Wash., Jan. 28-2.
 Rabin's Monks—K. and P. H. O. H., Jan. 28-2.
 Keith's, Prov., 4-9.
 Ralston, Bobby—Lyric, Mobile, Ala., Jan. 28-2.
 Ramsey, Sisters—Crystal, Milwaukee, Jan. 28-2.
 Randall, Dorothy—Atlantic City, N. J., Jan. 28-2.
 Rastus and Banks—Kings, Gatehead, Eng., Jan. 28-2.
 Rastus, London, Eng., 4-9.
 Rastus, Metropolitan, London, Eng., 11-16.
 Ravenscroft, Charlotte—Chase's, Wash., 4-9.
 Ray, Fred—Trent, Trenton, N. J., Jan. 28-2.
 Redford and Winchester—Grand, Syracuse, N. Y., Jan. 28-2.
 Redford, Valentine, Toledo, 4-9.
 Redford, Juliet—Trenton, N. J., Jan. 28-2.
 Reed, Harry L.—Washington, Buffalo—Indefinite.
RED SISTERS—Orph., Los Angeles, 3-10.
 Reiff Brothers—Temple, Detroit, Jan. 28-2.
 Reich, Charles—Hopkins', Louisville, Jan. 28-2.
 Remington, Mayme—Grand, Pittsfield, Jan. 28-2.
 Chase's, Wash., 4-9.
 Reno, Will and May—Marion, O., Jan. 28-2.
 Reno, Theresa—Grand, Pittsfield, Jan. 28-2.
 Richard, Ed F.—Orph., Denver, Jan. 28-2.
 Reynolds Sisters—Olympic, Chgo., Jan. 28-2.
 Rialto Four—Polka, Bridgeport, Conn., Jan. 28-2.
 Rialto Quartette—Polka, Bridgeport, Conn., Jan. 28-2.
 Polka, Hartford, Conn., 4-9.
 Rianon, Four—Orph., Minneapolis, Jan. 28-2, Dominick, Winnipeg, Man., 4-9.
 Rice, Andy—Family, Scranton, Pa., Jan. 28-2.
 Rice and Elmer—Maj., Dallas, Tex., Jan. 28-2.
 Rice and Frevon—Keene's, Blynn, Jan. 28-2.
 Rice Family—Poughkeepsie, N. Y., Jan. 28-2.
 Rich, Jack and Bertha—Family, Williamsport, Pa., Jan. 28-2, Family, Elmira, N. Y., 4-9.
 Ring, Julia—Grand, Syracuse, N. Y., Jan. 28-2.
 Ritchie, Adele—Shen's, Toronto, Jan. 28-2.
 Rinal and Fatima—Hoboken, Louisville, Jan. 28-2.
 Roberts, Hayes and Roberts—Orph., Reading, Pa., Jan. 28-2.
 23d, Doric, Yorkers, N. Y., 4-9.
 Robinson, Blown—Bijou, Lansing, Mich., Jan. 28-2.
 Robich and Childers—Jeffers', Saginaw, Mich., 3-9.
ROBERT AND LOUISE HACKETT—National, Frisco, Jan. 28-2, Wigwag, 4-9.
 Rogers and Decey—Trent, Trenton, N. J., Jan. 28-2.
 Empire, Paterson, N. J., 4-9.
 Ronaldis, The—Ides, Fond du Lac, Wis., Jan. 28-2.
 Rooney, Kate—Keith's, Phila., Jan. 28-2.
 Rooney and Bent—Colonial, N. Y., Jan. 28-2.
 Roarke and Doreto—Cook's, Rochester, N. Y., Jan. 28-2.
 Rosines, The—Bijou, Duluth, Ia., Jan. 28-2, Dominion, Winnipeg, Man., 4-9.
 Roscoe and Simon—Orph., Springfield, O., Jan. 28-2.
 Rose, Julian—K. and P. 58th St., Jan. 28-2.
 Rose and Lemon—Lyric, Cleveland, Jan. 28-2.
 Rose, Three—Bennett's, London, Ont., Jan. 28-2.
 Roseland, The—Hippodrome, N. Y.—Indefinite.
 Royal Musical Five—Grand, Pittsfield, Jan. 28-2.
 Russell and Davis—Family, Hazelton, Pa., Jan. 28-2.
 Family, Carbondale, Pa., 4-9.
 Russell Brothers—Orph., Blynn, Jan. 28-2.
 Russell and Reid—Bijou, Quincy, Ill., Jan. 28-2.
 Russell, Dorothy—K. and P. 5th Ave., Jan. 28-2.
 Russell, Leah—Olympic, Chgo., Jan. 28-2, Haymarket, 4-9.
 Russell, Musical—Star, Monongahela, Pa., Jan. 28-2.
RYAN, THOMAS J., AND MARY RICHFIELD—Orph., Reading, Pa., Jan. 28-2, Savoy, Hamilton, Ont., 4-9.
SABEL, JOSEPHINE—Monte Carlo, Fr., Jan. 1-31.
 South Africa, 11-April 30.
 Sailor and Barbarette—Hathaway's, New Bedford, Mass., Jan. 28-2, K. and P. 23d St., 4-9.
 "Salome"—K. and P. 5th Ave., Jan. 28-2.
 Salvaggio, Eight—Grand, Indianapolis, Jan. 28-2.
 Sanderson, Julia—Maryland, Balto., Jan. 28-2, Keith's, Phila., 4-9.
 Sanderson and Bowman—Orph., Kansas City, 3-9.
 Sato, O. E.—Olympic, Frisco, Ill., Jan. 1-31.
 Saunders, Chalk—K. and P. Jersey City, Jan. 28-2.
 Savan and McBrill—Shen's, Buffalo, Jan. 28-2.
 Scott and Whalley—Polka, Bridgeport, Conn., Jan. 28-2.
 Scott and Wilson—Maryland, Balto., Jan. 28-2, Lyric, Altoona, Pa., 4-9.
 Scott, Agnes—K. and P. 58th St., Jan. 28-2.
 Scott, Margaret—Keith's, Prov., Jan. 28-2.
 Semon, Charles F.—Orph., Minneapolis, Jan. 28-2.
 Seymour and Hill—Olympic, Chgo., Jan. 28-2.
 Sharp Brothers—Hopkins', Louisville, Jan. 28-2.
 Shattuck, Trudy—K. and P. 23d St., Jan. 28-2.
 Shaw, Allen—Hopkins', Louisville, Jan. 28-2.
 Short and Shorty—Orph., Portsmouth, N. Y., Jan. 28-2.
 Shepard and Ward—Atlantic Garden, N. Y., Jan. 28-2.
 Sherman and De Forest—K. and P. 23d St., Jan. 28-2.
 Sherman, Mitt—Lyric, Cleveland, Jan. 28-2.
 Shields and Rogers—Orph., St. Paul, Jan. 28-2.
 Short and Shorty—Orph., Portsmouth, N. Y., Jan. 28-2.
 Shorty and Lillian De Witt—Howard, Boston, Jan. 28-2.
 Shuma, Willard—K. and P. H. O. H., Jan. 28-2.

Simon and Gardner—Chase's, Wash., Jan. 28-2.
 Simon-Cook Trio—Olympic, Chgo., Jan. 28-2.
 Sinclair and Carlisle—Atlantic Garden, N. Y., Jan. 28-2.
 Sinclair, Mabel—Cook's, Rochester, N. Y., Jan. 28-2.
 Sio, Alma—Hammerstein's, N. Y., Jan. 28-2.
 Smedley and Arthur—Crystal, Milwaukee, Jan. 28-2.
 Smil and Keener—Maj., New Britain, Conn., Jan. 28-2.
 Smith and Campbell—K. and P. 5th Ave., Jan. 28-2.
SNYDER AND BUCKLEY—Orph., Blynn, Jan. 28-2, Boston, 4-9.
 Southern Duo—Haymarket, Chgo., Jan. 28-2.
 Spadoni, Paul—Keith's, Phila., Jan. 28-2.
 Speddon and Heron—Orph., Mansfield, O., Jan. 28-2.
 Spencer, Mrs. Otis—Maj., Chgo., Jan. 28-2.
 Spiller Bumpers—Mohawk, Schenectady, N. Y., Jan. 28-2.
 Splinel Brothers and Mack—Scala, Copenhagen, Den., 1-28.
 Stanleton and Chaney—Bijou, Muskegon, Mich., Jan. 28-2.
 St. Elmo, Leo—Bennett's, Ottawa, Can., 4-9.
 Stanley and Allen—Gaiety, Springfield, Ill., Jan. 28-2.
 2, Garrick, Wilmington, Del., 4-9.
 St. Louis, 4-9.
 Stevens and Keely—Phillips', Richmond, Ind., Jan. 28-2.
 Sulley, Lew—K. and P. Jersey City, Jan. 28-2.
 Sunny South, The—Cook's, Rochester, N. Y., Jan. 28-2.
 Surtel Robert—Robinson's, Chgo., Jan. 28-2.
 Sutcliffe's Acrobats—K. and P. Union Sq., Jan. 28-2.
 Swann and Band—Orph., Allentown, Pa., Jan. 28-2.
 Taylor, Gladys, Wilmington, Del., 4-9.
 Swinton, Edwin—Proctor's, Albany, N. Y., Jan. 28-2.
 Swor Brothers—Keith's, Phila., Jan. 28-2.
 Takazawa Troupe—Hathaway's, Lowell, Mass., Jan. 28-2.
 Tannen, Julius—Keith's, Cleveland, Jan. 28-2.
 Tate—Keene's, Blynn, Jan. 28-2.
 Tate's Motoring—Shen's, Buffalo, Jan. 28-2, Shen's, Toronto, 4-9.
 Tate's Fishing—Proctor's, Newark, N. J., Jan. 28-2.
 Taylor, John and Alice—Grand, Pittsfield, Jan. 28-2.
 Taylor and Williams—Hippodrome, Pittsfield, Jan. 28-2.
 Teuley, Elmer—Cook's, Rochester, N. Y., Jan. 28-2.
 Terry and Elmer—Hathaway's, New Bedford, Mass., Jan. 28-2.
 Thomas, Harry—Pastor's, N. Y., Jan. 28-2.
 Thompson, W. H.—Polka, Bridgeport, Conn., Jan. 28-2.
 Thurston—Cairo, Egypt, Feb. 4-23.
 Thiel's Collage—Grand, Pittsfield, Jan. 28-2.
 Till's Marionettes—A. and S., Boston, Jan. 28-2.
 Tomkins, Will—

(Continued from page 7.)

WOOSTER.—OPERA HOUSE (Kettler and Limb.



Barry, res. mgr.: If I Were King Jan. 17; no house. Ragged Hero 18; fair business. Peck's Boy 19. Shepard's moving pictures 20; also 31. Frankie Carpenter week 4.

WESTERNLY.—DRIVEN OPERA HOUSE (C. B. Hadden, mgr.): Carnegie Stock co. Jan. 21-26 opened in the B. B. to large house; good performance. If I Were King 25. Adam Good co. 4-9.

NEWPORT.—OPERA HOUSE (Cohn and Cross, mgrs.): Hugged Hero Jan. 21; fair, to poor business. If I Were King 25. Adam Good co. 4-9.

COMIN' THRU' the Rye 20.

SOUTH CAROLINA.

COLUMBIA.—THEATRE (F. L. Brown, mgr.): Robert Edeson in Strongheart Jan. 19; excellent, to capacity. Parsifal 21; good, to large business. Zaza 22. Lillian Russell in The Butterfly 23; pleased large house. A Message from Mars 25. The Free Lance 26. Checkers 28. Walker Whiteside 29.

SPARTANBURG.—GREENWALD'S (J. H. Greenwald, mgr.): When Knighthood Was in Flower Jan. 17 to capacity; delighted. Crescent Comedy co. opened week 21 in Men of Intown, pleasing record breaking business. Parsifal 24. A Country Kid 31.

FLORENCE.—AUDITORIUM (Charles D. Bray, mgr.): Zaza Jan. 17; pleased good house. Joshua Simkins 18; pleased good house. The King of Tramps 19; good house. A Message from Mars 22; excellent, to a full house.

CHARLESTON.—ACADEMY (Charles R. Matthews, mgr.): Parsifal Jan. 17 could not fill engagement as train was four hours late. Strongheart 18; half a house. Buster Brown 19 and matinee to big business. Lillian Russell 24. Zaza 25. Checkers 28.

GREENVILLE.—GRAND (R. T. Whitman, mgr.): Crescent Stock co. Jan. 14-19; co. and business good. Buster Brown 15; excellent, to S. R. O. Legum Comedy co. week 21-26. Parsifal 22.

TENNESSEE.

CHATTANOOGA.—OPERA HOUSE (Paul R. Albert, mgr.): Holly Tolly Jan. 16 failed to please fair house. Checkers 17 delighted good house. Lillian Russell in The Butterfly 18. Maxine Elliott in Her Great Match 19; excellent, to packed house. Walker Whiteside in The Magic Melody 21; good, to small house. Frital Schell in Mlle. Modiste 23. Wonderland 24. It's All Your Fault 26. Marie Cahill in Marrying Mary 1. BLOU (Robert Wayne, mgr.): Mr. Marney from Ireland 14-19; business and performance roomed. The Ninety and Nine opened for week 21. The Rays in Down the Pike 26-2.

NASHVILLE.—VENDOME (W. A. Sheets, mgr.): Checkers Jan. 16 pleased large audience. Lillian Russell in Madame Butterfly 17 to capacity. Walker Whiteside 18, 19; splendid, to good houses. Tim Murphy 21; large and pleased audience. Maxine Elliott 22. S. R. O. The Clansmen 23-25. Marie Cahill 2. Nat Goodwin 5. Frital Schell 7. BLOU (George H. Hickman, mgr.): Mr. Him and I 14-19 to large and pleased audiences. Harry Clay Blaney in The Boy Behind the Gun 21-26; good business. Nat Willis in A Lucky Dog 26-2.—AUDITORIUM: Nordica 28.

KNOXVILLE.—STAUD'S (Frits Staud, prop.): The Prince of Pilsen Jan. 17; pleased a big house. When Knighthood Was in Flower 18; good business. Lillian Russell 19; big business. Frital Schell 22. Little Chip and Mary Marble 25. Parsifal 26.

BRISTOL.—HARRELING OPERA HOUSE (M. L. Fowler, mgr.): Nashville Students Jan. 25. Parsifal 26.

TEXAS.

WACO.—AUDITORIUM (Gale Gardinle, mgr.): Rogers Brothers in Ireland Jan. 14 delighted a crowd. The One Woman 15; excellent, to good business. The Squaw Man 16 to large business; Henry Jewett and balance of cast well received. Everybody Works but Father 21. The College Widow 22. Maxine Elliott 23. S. R. O. The Clansmen 23-25. Marie Cahill 2. Nat Goodwin 5. Frital Schell 7. BLOU (George H. Hickman, mgr.): Mr. Him and I 14-19 to large and pleased audiences. Harry Clay Blaney in The Boy Behind the Gun 21-26; good business. Nat Willis in A Lucky Dog 26-2.—AUDITORIUM: Nordica 28.

BEAUMONT.—KYLE (Henry Greenwald, lease): Paul Gilmore in At Yale Jan. 12 to large and pleased house. Louis James in The Merry Wives of Windsor 14 to small house. W. B. Patton in The Slow Poke 15; poor business. Rogers Brothers in Ireland 19; pleased one of the largest audiences of the season. Ellis' Minstrels 21, 22 (local), delighted S. R. O. Creston Clarke 23. Black Patti 26. The College Widow 28. The Player Maid 29.

SAN ANTONIO.—GRAND (G. H. Weiss, mgr.): Ellen Beach Yaw Jan. 15; excellent, to good business. Rogers Brothers 16; excellent, to S. R. O. Paul Gilmore 17, 18; pleased fair business. The Squaw Man 19, 20; delighted capacity. The Umpire 21, 22. Everybody Works but Father 23. The College Widow 24. The One Woman 25, 27. Frital Schell (violinist) 26. Black Patti 29. Creston Clarke 30. Maude Fussy 31.

GALVESTON.—GRAND (Dave A. Wels, mgr.): Paul Gilmore in At Yale Jan. 14 pleased a large audience. The Umpire 17; fair house and performance. Rogers Brothers in Ireland 18; crowded house. The One Woman 19, 20; satisfied; poor attendance. The King of the Cattle Ring 21. The Squaw Man 22. The College Widow 26, 27.

AUSTIN.—HANCOCK OPERA HOUSE (George H. Walker, mgr.): Rogers Brothers in Ireland Jan. 15; two good performances to S. R. O.; receipts, \$2,500. Ellen Beach Yaw 16 pleased fair crowd. The One Woman 18 pleased good house. Paul Gilmore 19 delighted two big houses.

TAYLOR.—OPERA HOUSE (F. R. Carradine, lease and mgr.): Hans Hanson Jan. 17 failed to appear. If I Were King 18; poor, to good business. Keller 21-26 (except 24). Everybody Works but Father 24. Miss Stewart 2. Florence Davis 9.

TEXARKANA.—GRAND (Ehrlich Brothers and Coleman, owners and mgrs.): The College Widow Jan. 18 pleased capacity. Boys in Blue 19. The Squaw Man 20. The Irish Pawnbrokers 20.

WAXAHACHIE.—SHELTON OPERA HOUSE (V. H. Shelton, mgr.): The Minister's Son Jan. 15; good business; pleased. Thomas Dixon's The One Woman 16; pleased large house.

TERRELL.—CHILDERS OPERA HOUSE (R. M. Childers, mgr.): The Minister's Son Jan. 18; crowded house; pleased. Dora Thorne 25. Richards and Fringle's Minstrels 26.

MINNIE.—OPERA HOUSE (H. W. Warden, mgr.): Chase-Lister co. Jan. 7-9 to S. R. O.; pleased. James Boys in Missouri 23.

SHERMAN.—OPERA HOUSE (R. B. Mudge, mgr.): At North Texas College Chapel Ellen Beach Yaw and co. Jan. 19 delighted large audience.

GREENVILLE.—KING OPERA HOUSE (Walter Bean, mgr.): The Minister's Son Jan. 14.

VERMONT.

ST. ALBANS.—WAUGH'S OPERA HOUSE (T. W. Waugh, mgr.): Lorne Elwyn co. Jan. 21-26; good co. and business; packed houses. Plays: Why Women Hate. The Crimson Stain. The Singing Girl. Polly Primrose. The Little Minister. and Jesse James. Bennett-Moulton No. 1 co. 28-1.

MONTPELIER.—BLANCHARD OPERA HOUSE (G. L. Blanchard, mgr.): The Mummy and the Humming Bird pleased a fair house Jan. 21. Klark-Urban co. in repertoire 4-9.

BATTLEBORO.—AUDITORIUM (George E. Fox, mgr.): The Mummy and the Humming Bird Jan. 17; good co.; poor business. The Earl and the Girl 26.

VIRGINIA.

RICHMOND.—ACADEMY (Leo Wise, mgr.): The Lion and the Mouse Jan. 17; pleased good business. Mrs. Wiggins 21, 22 to good business. Joseph Cawthorne in The Free Lance 23. Robert Edeson in Strongheart 24. The Prince of Pilsen 25, 26.—BLOU (Charles I. McKee, mgr.): The Rays in Down the Pike 21-26 to capacity. Flake O'Hara in Mr. Blaney from Ireland 26-2.

ROANOKE.—ACADEMY (J. W. Lively, mgr.): Our New Minister Jan. 17 pleased fair house. The Prince of Pilsen 18; excellent, to S. R. O. Robert Edeson in Strongheart 23; pleased good business. Our New Dixie Minstrels 25. Mrs. Wiggins of the Cabbage Patch 26. Parsifal 31.

STAUNTON.—BEVERLEY (Parkman and Shultz, mgrs.): Joseph Cawthorne in The New Minister Jan. 18; delighted large audience. University of Virginia Dramatic Club 25. Piff! Paff! Puff! 1.

CHARLOTTESVILLE.—AUDITORIUM (J. J. Leterman, mgr.): Our New Minister Jan. 14; excellent, to fair business.

PETERSBURG.—ACADEMY (Charles A. Bass, mgr.): My Wife's Family Jan. 19; good house; pleased.

WASHINGTON.

EVERETT.—THEATRE (H. R. Willis, mgr.): The Old Clothes Man Jan. 12; fair co. and house.

WEST VIRGINIA.

WHEELING.—COURT (R. B. Franzheim, mgr.): The County Fair Jan. 18, with Nell Burgess, good business. Marie Cahill 22 in Marrying Mary pleased

S. R. O. Gingerbread Man 25. Dorothy Vernon of Haddon Hall 2. The Lion and the Mouse 6. Howe's pictures 8, 9.—GRAND (Charles A. Feinler, mgr.): Selma Hansen 17-19 in Queen of the Courtiers to S. R. O. The Gibson Girl 21-2; good business. Around the Clock 24-6. Four Mortons 28-30. Rufus Ruston co. 31-2.—CASTLE (H. W. Rogers, mgr.): Burt-McCann Repertoire co. 21-25; good business. BLOU THEATRE (Charles Schell, mgr.): Vanderbilt to S. R. O.—GAIETY (N. Niner, mgr.): Dark change of plan, will run road shows hereafter.

MORGANTOWN.—SWISSER'S (Scott H. Swisher, mgr.): York State Folks Jan. 23; good business; pleased. A Stranger in Town 24; fair attraction and house. The Hollidays Jan. 26; fair business; well pleased. At Cripple Creek 28. A Wife's Secret 30.—GRAND (H. A. Christy, mgr.): Are You a Woman 24; two good houses; pleased. The Girl from Broadway 27. The Flaming Arrow 28. Labadie's Faust 30.

MORGANTOWN.—SWISSER'S (S. N. Swisher, mgr.): Al G. Field's Greater Minstrels Jan. 10; good business; pleased. Burke-McCann Stock co. 14-19; fair business; pleased. Carter Stock co. 21-26. The County Fair (local) 28. West Virginia University Glee Club 31. Girl of the Hills 2. The Lion and the Mouse 4. The Isle of Spice 6.—GRAND (H. A. Christy, mgr.): The Mayor of Langland 11; good business; pleased. Nell Burgess in A Country Fair 22.

CHARLESTON.—BURLEW OPERA HOUSE (N. A. Burlew, owner and mgr.): Billy Kennedy's Georgia Minstrels Jan. 19; fair business. De Pew-Burdette Stock co. opened a week's engagement to excellent business in A Man of Mystery 21. Other plays: The New York Detective, The Quaker Tragedy, The Doctor, Oliver Twist, The Katzenjammer Kids, and Lady Audley's Secret. Piff! Paff! Puff! 20, 30. Wonderland 4.

HUNTINGTON.—THEATRE (C. O. Roeder, owner and mgr.): Savage's College Widow Jan. 18; excellent, to packed house. Henry R. Dixie in The Man on the Box 19; excellent, to large business. The Beauty and the Beast 24. Howe's moving pictures 25. Van Dyke and Eaton Stock co. week 28.

SISTERSVILLE.—AUDITORIUM (A. R. Doyle, mgr.): Man from the West Jan. 9; fair attraction and business. Girls Will Be Girls 19; excellent, to good business. Fan Tan 18. Cripple Creek 22; good, to fair business. Howe's moving pictures 24. Two Country Kids 31. Dorothy Vernon of Haddon Hall 5.

FAIRMONT.—GRAND (J. E. Powell, mgr.): A Pair of Country Kids Jan. 21; poor, to fair business. Piff! Paff! Puff! 22; pleased large audience. Girls of America 24 (local). What Happened to Jones 25. Burke-McCann Stock co. 28-2. Lion and the Mouse 5.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Henry R. Dixie in The Man on the Box Jan. 14; fair business; fine performance. Piff! Paff! Puff! 16; good business; pleased. Rip Van Winkle 22. Royal Slave 25.

MARTINSBURG.—CENTRAL OPERA HOUSE (A. F. Lambert, mgr.): Henry R. Dixie in The Man on the Box Jan. 14; fair business; fine performance. Piff! Paff! Puff! 16; good business; pleased. Rip Van Winkle 22. Royal Slave 25.

BLUEFIELD.—ELKS' OPERA HOUSE (S. H. Jolliffe, mgr.): Our New Minister Jan. 16; crowded house; pleasing performance. Prince of Pilsen 19; S. R. O.; appreciative audience. Parsifal 30.

WISCONSIN.

RACINE.—THEATRE (Central States Theatre Co., lease); John Wingfield, mgr.: The Thousand Dollars Reward Jan. 29; pleased large audience. Kennedy's Players opened a week's engagement 21 (except 26) in repertoire at popular prices, pleasing capacity. The Time, the Place and the Girl 25. A Stranger in Town 27. S. R. O. Minstrels (local) 30, 31.—BLOU (W. C. Tiedt, mgr.): Capacity at every performance; bill week ending 20; Gibson and Garvin, Carl Raymond, Cox Family, John Byrne, Kelson and Leighton, Beards Crawford, De Van and Curtis.—ITEM: The Racine Family Theatre is being pushed to completion as rapidly as possible.

GREEN BAY.—THEATRE (John B. Arthur, mgr.): Peggy from Paris Jan. 22. The Land of Cotton 27. Eight Bells 28. The Time, the Place and the Girl 30. Madame Butterfly 1.—ITEM: Green Bay and Milwaukee are the only cities in Wisconsin that Madame Butterfly plays. It will be the greatest local society event. Excursions will be run in as far south as Appleton and north as far as Marinette.

FOND DU LAC.—HENRY BOYLE (P. B. Haber, mgr.): Mildred Holland in A Paradise of Lies Jan. 17; pleased capacity. Land of Cotton pleased two good houses. Peggy from Paris 25. Ever in We're King 28. The Time, the Place and the Girl 30. Brothers Byrne in Eight Bells 30. The Girl and the Bandit 5. Florence Gale in Romeo and Juliet 6.

KENOSHA.—RHODE OPERA HOUSE (Joe Rhode, mgr.): Joe Morris in Lovers and Lunatics Jan. 20; full house; pleased. Charlie Grapevine 28. David Corbin 29. BLOU (J. J. O'Brien, mgr.): S. R. O. attendance. The Three Ronoldos, Lulu Thies, the Lees, the Musical Millers, W. J. Wack, and the La Monts.

APPLETON.—THEATRE (John Conway, mgr.): The Arrival of Kitty Jan. 18; excellent. Peggy from Paris 23; excellent co.; S. R. O. The Time, the Place and the Girl 26. Eight Bells 29.—ITEM: John Conway, owner of the Hotel Sherman, has taken the active management of the house during the absence of Manager J. Austin Hawes.

BELOIT.—WILSON'S OPERA HOUSE (R. H. Wilson, mgr.): Kennedy's Players Jan. 14-19 to big business. Plays: Lost and Won. A Wife's Sacrifice. Fatty Felix. The Midnight Express, and A Ragged Princess. The Time, the Place, and the Girl 22 delighted all the house would hold; chorus work very fine.

OSHKOSH.—GRAND (J. E. Williams, mgr.): Augustin Daly Musical co. in A Country Girl Jan. 19; pleased a crowded house. Ferris Comedians 20; matinee, My Jim; night, The Power of Truth; crowded houses. Peggy from Paris 24. Ferris Comedians 27. The Time, the Place and the Girl 28.

SHEBOYGAN.—NEW OPERA HOUSE (W. H. Stoddard, mgr.): A Country Girl 17 to S. R. O.; pleased. The Land of Cotton 20; fair business. Peggy from Paris 26. Eight Bells 27. We're King 29.

JANESVILLE.—MYERS' GRAND (Peter L. Myers, mgr.): The Flower Girl 19; pleased large house. Farandole of Lies 19; pleased a good audience. The Time, the Place and the Girl 30. Eight Bells 2.

SUPERIOR.—GRAND (C. A. Marshall, mgr.): Lee D. Ellsworth in A Poor Relation Jan. 19 to good house. Wright Huntington in The Pit 21. Bonnie Brier Bush 23.

ASHLAND.—GRAND (A. D. Kuhn, mgr.): The County Chalkers Jan. 18; greatly pleased a good house. The Bonnie Brier Bush 21; fair house; pleased.

PORTAGE.—OPERA HOUSE (A. H. Carnegie, mgr.): Nelson and Gans' moving pictures Jan. 30.

STEVENS POINT.—GRAND (W. L. Bronson, mgr.): Gans-Nelson pictures Jan. 26.

WYOMING.

CHEYENNE.—CAPITOL AVENUE (Edward F. Stable, lease and mgr.): John Griffith in Richard III Jan. 14; good, to fair house. Florence Roberts in The Strength of the Weak 19; excellent business; pleased. Dorothy Vernon 22. William H. Crane and Ellis Jeffreys in She Stoops to Conquer 23. Paul Gilmore 31; canceled. Southern Skies 4. The Virginian 6. Frank Daniels 11.

LARAMIE.—OPERA HOUSE (H. E. Root, mgr.): Ole Olson Jan. 19; excellent, to good business. King of Tramps 22.—GRAND (William Marquardt, mgr.): Destroyed by fire on the morning of 14; doubtful if will be rebuilt into another opera house.—ITEM: A new vaudeville house will open 22.

CANADA.

LONDON, ONT.—GRAND (J. R. Stewart, mgr.): Seventh Regiment Minstrels (local) Jan. 18, 19; three performances to good business.—ITEMS: The Grand Opera House Independent since Sept. 1, but owing to the difficulty of securing bookings, the season so far has been unsatisfactory. The house has been taken over by the Bonnett Theatrical Enterprises, Limited, to prevent opposition to their vaudeville house here, but the future policy of the house has not been definitely decided on.—A. J. Small, of Toronto, has bonded property for a new theatre and large signs have been put up on the buildings at present on the site announcing that A. J. Small's new theatre will occupy this site, and in August, one of lot 85 by 150 feet. Colonel J. M. Wood, architect. There will evidently be something doing in the theatrical line here soon.

ORILLIA, ONT.—OPERA HOUSE (Thompson and Robbins, mgrs.): Cole and Johnson Jan. 9; pleased good house. Burns-O'Brien pictures 21; good, to fair house. Arrival of Kitty 19; pleased fair house. A Thoroughbred Tramp 25. The Village Parson 30.

LINDSAY, ONT.—ACADEMY (O. Park Hamilton, mgr.): Cole and Johnson Jan. 17; pleased large audience. A Thoroughbred Tramp 28. The Village Parson 1.

SYDNEY, N. S.—LYCEUM (N. W. Mason, mgr.): International Pictograph co. Jan. 16, 17; poor business.

GLACE BAY, N. S.—KING'S (Cruise and Macadam, mgrs.): International Pictograph co. Jan. 18, 19; fair business.

WOODSTOCK, ONT.—OPERA HOUSE (Charles A. Fyne, mgr.): O'Brien-Burns pictures Jan. 19 to large house. The Arrival of Kitty 26.



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